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'In The Swim':
The Life and Musical Achievements of
William Gillies Whittaker 1876-1944

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Thesis submitted for the degree of Doctor of Philosophy
within the University of Durham

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Department of Music

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CHAPTER SIX

WGW's Musical Compositions

'There is no possibility of any musical inspiration being an abstract experience' ¹

6.1 WGW'S COMPOSITIONAL STYLE FOLK-SONG ARRANGEMENTS, 'NORTH COUNTRIE BALLADS SONGS AND PIPE-TUNES', 'A TRUE REGIONAL MUSIC'.

WGW's compositional style had been inclined towards modernism since his youth and when it came to the acceptance of his doctoral 'Exercise', his 'modernist' processes such as the use of unprepared dissonances and unconventional harmonic progressions provoked disapprobation among his examiners (see Chapter 1). Only when these were removed was he granted pass.² The late Romanticism of Elgar was a first model for WGW after taking part in choral events such as the Three Choirs Festival at the end of the nineteenth century and the early years of the twentieth. However, the disintegration of the Germanic hold over music in England and the waning of Romanticism after World War I were especially formative in galvanising the direction his style was to take. WGW's stylistic position was echoed in the experience of Cecil Gray who, as a student under Bantock at the Midland Institute, reported the 'complete anarchy' of his musical education: 'At one moment I would be studying strict counterpoint and harmony with that highly accomplished musician, Dr. W. H. Harris, and at the next I would be encouraged by the genial Principal to pay no attention to such outworn conventions and to write as the spirit moved me.'³ WGW's attitude to harmony in composition was demonstrated by his avoidance of the word 'rule' with his own students and his demonstrating of harmony at the piano by example, correcting students faults by asking 'Does this sound well?', preceding the prescribed text-book chapter on the subject by keyboard experience. Indeed, WGW's own method of composition seems to have been keyboard-based (he later wrote an article on this element of composition with reference to well-known composers), although, significantly, *The Coelestial Spheare*, one of his most experimental canvases, was certainly composed without access to a piano (see Chapter 1).

¹ Whittaker, W G, 'Musical Inspiration', *Symposium on the psychology of music and painting*, report in *The British Journal of Psychology* (General Section), Vol. XXXIII, Part I, (July 1942), 42.

² Aut V, 8.

³ Cecil Gray, *Musical Chairs*, 1948, 97.

The many influences on WGW's musical style have been elucidated in Chapter 1, including Bainton's arrival in Newcastle, fresh from the RCM, an ardent Wagnerian and already a prolific composer who performed Wolf songs with WGW.⁴ There are obvious influences here in WGW's song setting. The dyed-in-the-wool Wagnerian, Wolf, a young 'progressive', was, according to Abraham, concerned more with the 'sense' of a poem when setting it than its 'sound', and 'would bury himself for a time in the work of one poet as Brahms seldom did, producing a near symbiosis'.⁵ In this way WGW, employing the same integrated style of piano-writing, immersed himself for years with the poetry of W W Gibson, who embodied in his writings the 'Nature Poetry' of the expressionist, writing many Gibson songs, and, to a lesser but similarly intense extent, with the work of the Australian, John Shaw Neilson. WGW also revered the music of Richard Strauss, hearing him accompany his own songs at a concert in Newcastle⁶ and discussing Strauss's symphonic poems in a Cambridge University Extension course of 1922. In 1926 WGW also wrote two articles for an Australian recipient on Strauss' *Rosenkavalier*.⁷ Trips to London for singing lessons with Frederic Austin kept WGW connected with modern ideas since he studied Mussorgsky Lieder and that composer's own unconventional approaches to harmony had been so influential on Debussy. While in London he often succumbed to the 'archaic' influence of R R Terry's Tudor revivalist work at Westminster Cathedral, and, after joining the Musical League in 1909, he fell under the spell of Delius's drifting harmonies, 'as empirical and piano-based as Mussorgsky's'.⁸ WGW, as described in Chapter 1, was one of the first in England to lecture on the work of Debussy and Ravel (with Edward Clark), born of his teaching connection with 'Tony' Guéritte. Guéritte, now his teacher in the compositional methods of modern French music, ensured that WGW was completely *au fait* with Debussy's use of consecutive discords and also with his free rhythms, WGW regarding these techniques the means of escape from the German 'bondage' of European music.⁹ A trip to Paris to hear *Pelléas et*

⁴ In 1901 WGW was obviously immersed in a study of Wolf's songs, receiving a gift of WGW's *Italian Lyrics* from his father in July and in December acquiring a volume of Wolf songs 'from a friend' (the first song in the book being 'Der Freund'.) See WGW's Wolf volumes in the Whittaker Collection. *GB-Gu*.

⁵ Abraham, G, *The Concise Oxford History of Music* (Oxford: OUP, 1979),

⁶ Aut VI, 9.

⁷ Letter from WGW to Clarrie, 12 June 1926.

⁸ Abraham, 805

⁹ Aut VI, 8.

Mélisande was undoubtedly essential for WGW in order to acquaint himself with what was one of the ground-breaking operas of the early twentieth century.

There was of course always the influence of Bach, instilled in him by his teachers Nicholson and Rae. But Bach was also an agency of modernism as seen through the eyes of Busoni, a visitor to Newcastle in 1909 to conduct his own Concerto for Pianoforte, Orchestra and Male Chorus. Busoni's hybridization of forms and media provided a new perspective on Bachian counterpoint, and being 'conscious of a mission to demolish the still lingering conception of Bach as a dry academic composer... he would play Bach fugues with free tempi and long built-up crescendi'.¹⁰ Busoni's Bach arrangement of the Prelude & Fugue in D major was played by Percy Grainger in Westgate Assembly Rooms for the Classical Concerts Society on 8 December 1913, some of his Bach Choral Prelude arrangements being performed by Harriet Cohen at a BC concert on 24 February 1923 and his opera *Doktor Faust* being heard in Frankfurt at the ISCM Festival there in 1927, when the Newcastle BC performed WGW's *139th Psalm*.

Another new path in composition was shown by Vaughan Williams whose strong nationalist agenda enthusiastically embraced folk-song as a symbol of national character. Moreover, Vaughan Williams's folk-song 'propaganda', which built on the work of Lucy Broadwood, Fuller Maitland and Cecil Sharp, rapidly found itself part of a national education policy, and strongly encouraged the arrangement of folk-songs for schools, colleges and home. It was this aspect of Vaughan Williams's work which WGW admired the most *rather than* the assimilation of folk-song material into a coherent musical language (for which WGW had less regard notably in the symphonies)¹¹ and it was Vaughan Williams's numerous published arrangements, immensely popular during the Edwardian and post-Edwardian years that WGW emulated in his own works.

Abraham writes that it was Debussy's influence in France from 1907 and that of the new folk-song movement which was the practical agent of Bartók's liberation from the German tradition, the latter's set of *Bagatelles* for piano in 1908 demonstrating 'bitonality, counterpoint of chord-blocks, fourth chords' and the 'non-functional sideslipping of dissonances'. All these elements can be seen to some extent in some of WGW's *avant-guard* compositions, such as his

¹⁰ Abraham, 796.

¹¹ Letter from WGW to Clarrie, 12 March 1944.

Three Mood Pictures.¹² In these piano pieces, however, another influence can be perceived – that of Schoenberg, who, though admiring Brahms and Wagner, sought a ‘change of course’ to avoid tonality altogether. WGW’s connection with Edward Clark (who before the 1914-1918 war had studied with the composer in Vienna) at the time of their lectures on French music, would indicate that WGW was well aware of the work of the second Viennese School, and certainly of Schoenberg’s *Drei Klavierstücke*, Op 11 (1909) and his *Sechs kleine Klavierstücke*, Op 18 (1909), although he, like most English composers with the exception later of Elizabeth Lutyens (later Edward Clark’s wife) avoided the use of twelve-tone technique. But while WGW chose not to embrace dodecaphonicism, he was not inured to the parallel modernist movement of proto-neo-classicism as propounded in part by the late works of Ravel (such as the neo-baroque *Tombeau de Couperin*), though, in spite of his attraction to the music of Satie, he appears to have been little attracted to the work of Stravinsky and *Les Six*. His propensity to compose in a neo-classical manner is particularly evident in the keyboard and instrumental suites (such as his Suite for Flute and piano of 1928) which included such typical movements as an ‘Air in the Olden Manner’.

The most important influence on WGW’s compositional style was however that of Holst whose *Choral Hymns from the Rig Veda* was performed by Bainton’s Harmonic Society in 1911. The failure of Holst’s *The Cloud Messenger* and WGW’s resurrection of the work in 1913 at Whitley Bay in a worthy performance, has been described in Chapter 1, as has the subsequent friendship between Holst and WGW and its consequent launching of WGW as a composer. Holst’s suite *The Planets* composed 1914-17, the confluence of numerous experiments in pre-war works (such as *Savitri*, the *Oriental Suite*, the *Invocation* for cello and orchestra) clearly influenced WGW’s *Three Mood Pictures* (discussed later in this chapter). WGW’s programme notes for a concert at AC at which Holst’s *Choral Hymns from the Rig Veda (Second Group)* was performed contain a detailed description of Holst’s ‘modern harmonic schemes, colour, and rhythmical combinations, all of which, while they may be disturbing at first to the unprepared listener, are used without effort, and certainly without any desire for notoriety. They are the outcome of a desire for full musical expression.’¹³ WGW lists Holst’s compositional tools – the whole-tone scale, the pentatonic scale, the use of monotone chant, the varying time signatures and ‘complicated time schemes’,

¹² Abraham, 807.

¹³ Programme for ACCS concert, Monday 12 March 1917, *GB-NEcl*.

syncopated chords in the voice parts and the contrast of rising-scale themes and short, 'impulsive' ideas – as being significant new stylistic features, but he would also have been aware of other important facets such as polytonality and the use of synthetic modes as a generative process.

With his propensity not to do anything by halves, WGW enthusiastically followed the *Zeitgeists* of his era which, with increasing momentum pursued an interest in British folk-songs and folk-song collecting. Eric Blom, in *Music in England* described the large amount of work which preceded the nineteenth century enthusiasm, notably, in Scotland, in Nathaniel Gow's Dunkeld 'Collection of Strathspey Reels' of 1784, George Thomson's large number of arrangements of Scots, Irish, and Welsh folk-tunes, collected by him, which between 1793 to 1841, he had set to music by notable foreign composers at his invitation, Haydn setting 187 of these, and Beethoven 126.¹⁴ Words were also set to ancient books of tunes.¹⁵ It was the Rev. John Broadwood of Lyne in Sussex, who in 1843, privately published sixteen songs which he had accurately taken down, after hearing them sung at Harvest Homes and other occasions in Surrey and Sussex. Howes wrote that Broadwood 'insisted on preserving the fluctuating thirds and sevenths... a truly scientific approach to folk-song collection'.¹⁶ The folk song movement having swept Europe since the early days of the nineteenth century, eventually involving musicians such as Bartók in the twentieth, had been witnessed in England by a considerable weight of work and publications carried out by figures such as Broadwood's niece, Lucy, J A Fuller Maitland, W A Barrett and Sabine Baring-Gould, and also by the inauguration of the Folk Song Society in 1898, and similar societies in Ireland (1904) and Wales (1909).

In the early twentieth century, WGW joined the ever-growing mass of enthusiasts eager to harvest local raw material and, though his own contribution as a collector was minimal, WGW used his talents lay in producing his own enjoyable and musical folk-song arrangements, an activity he began in the early part of 1910.¹⁷ He had heard old Northumbrian songs from

¹⁴ Blom, E, *Music In England* .London, 1942, 240. Thomson also obtained arrangements from Pleyel, Hummel, Weber, Shield, and Bishop.

¹⁵ In a similar way Burns supplied words for 'The Music of Scotland', and Tom Moore for 'Irish melodies'.

¹⁶ Howes, F, *The English Musical Renaissance*, (Secker & Warburg: London, 1966), 77.

¹⁷ WGW named the folk song 'When this Old Hat was New', as among those few he had 'recovered', the tune being 'quavered out' to him eventually after many attempts by an old woman who had sung it in her youth. Cutting from the *Daily Mail*, 19 November, 1928, John Whittaker's scrap book, 68b.

childhood sung by his mother.¹⁸ The 'new' science of folk-song collecting had received impetus in the North East notably from 1905 when at NLPS W H Hadow lectured on 'Songs of Northumberland', G K Chesterton spoke on 'Old English & Scottish Ballads', and Bertha Moore on 'Three centuries of English song', while, in 1906, Mary Wilson discussed 'Jacobitism and Jacobite songs'. At this time WGW was more drawn to the progressivist tendencies of late Romanticism, as evidenced in the songs of Hugo Wolf (which he sang with Bainton), or in the Scottish-infected romantic language of MacCunn's *Bonny Kilmeny* which he conducted with ACCS. However, matters changed dramatically in 1908 when Cecil Sharp, the leader (with Vaughan Williams) of the folk-song movement, came to lecture to NLPS on 'Folk Songs', returning in 1909 to speak on 'English Folk Songs'. Such stimulus undoubtedly drew WGW to the creative prospect of arranging folk songs himself. An important incentive was his new appointment at the girls' department of Rutherford College. Here he conducted the choir in his own setting of 'The Children's Song' by Kipling (dedicated to the School and later its School Song) and three Northumbrian ballads. These latter, 'Lay the Bent to the Bonny Broom', 'Blow the Wind Southerly', and 'The Outlandish Knight' were the first of WGW's arrangements to be publicly performed though his authorship was not acknowledged in programmes until 1919. These arrangements (and others such as 'The Bonny Fisher Lad', 'Bonny at Morn' and 'The Hexhamshire Lass' performed at an AC concert on 10 March 1910) drew approbation from Hadow (Principal of AC from 1909) and Parry who mentioned them at a CU rehearsal in 1910. One cannot also ignore the fact that WGW was strongly influenced too by the prevalence of Granville Bantock's arrangements of the songs gathered by Marjory Kennedy-Fraser (and her own arrangements which he first heard at NLPS) which became immensely popular before the war (the two men would undoubtedly have met when Bantock came to conduct the CU in November 1910, in his *Omar Khayyám*, parts II and III).¹⁹

After deciding to abandon his studies for a Doctorate at Durham University following his failure in the examination of June 1909, WGW was looking for fresh fields to conquer. An indication of his allegiance to new ideas and tendencies in British had been signalled the previous

¹⁸ *North Countrie Folk Songs For Schools*, Edited and arranged by W. Gillies Whittaker, (Curwen: London, 1921). Curwen Edition 6371, Preface. WGW inaccurately gave the title here: The song as it appears in WGW's collection is 'Madam, I will buy you', with the first line: "Tis Madam, I will buy you'.

¹⁹ Bantock's *Omar Khayyám* was performed by the CU, conducted by Preston in 1904.

year when he joined the newly-founded but ultimately ephemeral *Musical League* where the emphasis on modernism in British music was accompanied by an awareness of the importance of British folk song as a means of expressing identity. Such notions were also being vociferously promulgated by Vaughan Williams and by Percy Grainger (who visited Newcastle in 1913 to play for the Classical Concerts). To this interest in the arrangement and assimilation of folk song WGW was fortunate that the distinctive *colour* of local folk songs from the North East, available in Bruce and Stokoe's 1882 *Northumbrian Minstrelsy*, provided him with a perfect equation to develop his interests. In a pen-written addition to his autobiography, WGW recalls that, in his youth, Dr J Collingwood Bruce, 'a revered schoolmaster and learned antiquary' who had 'taken a leading part' in the 1882 publication of *Northumbrian Minstrelsy*, had lectured to the 'body which became the Incorporated Society of Musicians' on the folk music of the north of England.²⁰ WGW was taken to the lecture by his piano-teacher Nicholson, his mother's singing having already informed him of these 'traditional treasures', and found that 'that afternoon gave me a more all round view of a subject which was in the future to be widely associated with my name'.²¹

But another young local musician, also stimulated by Sharp's 1909 talk, seems to have anticipated WGW's arrangements of Bruce and Stokoe's collection, perhaps providing the catalyst for WGW's ventures in the field. John Hayward, newly-appointed director of music at Jesmond Wesleyan Church, gave a choir concert with soloists there on 10 March 1910, including in the programme 26 old ballads and tunes.²² Hayward's programme notes explain that he had given much time to undertaking local research, and had also received from a Mr. Matthew Mackey the gift of many old Northumbrian tunes, which would now 'revive memories of the past'.²³ Hayward used collections by William Chappell, Andrew Lang, and Hubert Parry, but principally chose melodies from *Northumbrian Minstrelsy*, performing these as solo, choral, and

²⁰ Aut II, 19b, added pen-written note overleaf.

²¹ Ibid.

²² Concert programme, 10 March 1910, Jesmond Wesleyan Methodist Church, Clayton Road. *GB-NEbb*. Soloists were Gertrude Jacobson, Lily Fortune, William Atchinson, and Tom Ewbank, with Thomas Wilkinson pianist. The concert occurred at around the same time as WGW's first arrangements were performed at Rutherford Girls' School.

²³ Folk songs from other regions were also sung including examples from a book of Breton folk songs published by Chappell with words by Liza Lehmann.

quartet items.²⁴ It was at Jesmond Methodist church that WGW had held his first organist's post and earlier received his musical inspiration, due to its active Music Society.²⁵ On leaving St. Paul's, South Shields in 1909, WGW had told the committee there that he was applying for an organists' job elsewhere, obviously hoping to acquire the post of organist and choirmaster at Jesmond, vacant at the time.²⁶ However the post was divided, Hayward becoming choir director, leading one to think that WGW would have had no qualms about stealing Hayward's thunder as far as his folk-song arrangements were concerned, once he had been given the idea.²⁷ In December 1910, three of WGW's own arrangements were performed at the CNHS prize giving ceremony, 'Weel may the Keel row', 'Blow the wind Southerly', and 'Bobby Shaftoe':

Ex. 4: 'Bobby Shaftoe', No VIII from *North Country Folk Tunes*

²⁴ The programme included 'Bobby Shaftoe', 'O I hae seen the roses blaw', 'Bonny at Morn', 'Sair fail'd hinney', 'Buy Broom Buzzers', 'Elsie Marley', 'Come ye from Newcastle'

regional music'.²⁸ The complexity of the repertoire and its individual eclectic nature is evident from Frank Rutherford's article 'The Collecting and Publishing of Northumbrian Folk-songs' which reviewed at length *Northumbrian Minstrelsy* and its free reference to sources collected by Joseph Ritson (his 1780's collection of Northumbrian songs and poetry, 'Gammer Gurton's Garland' containing 'Sair Fyel'd Hinny', and his *The Bishoprick Garland* of 1784, with songs from Durham), William Chappell (from his *Popular Music of the Ancient Time*), William Shield (composer and musical director of Covent Garden Theatre, a native of Swalwell, who published *Border tunes* in his *Rudiments of Thorough Bass* about 1817), John Bell, Robert Topliff, J H Dixon, Thomas Doubleday, and James Telfer.²⁹ Rutherford also mentioned that during the countrywide random collecting of broadside ballads over centuries, many were instructed to be sung to 'a delicate northern melody' which Chappell had explained 'did not mean a Scottish tune'.³⁰ The Bruce and Stokoe collection, according to Rutherford, was 'the first large-scale regional survey of traditional song to be made in this country', being a long time in preparation.³¹ WGW, who knew *Northumbrian Minstrelsy* intimately, wrote on the complicated subject of *The Folk-music of North-eastern England* in his *Collected Essays*, published in 1940. Unlike other articles in the volume which had been previously published elsewhere, this was an expansion of various writings on the subject written in Brittany in 1938, when the aging WGW felt anxious to write down all he knew on the subject while still able to do so.³² Even later, in August 1940, he retained a passionate interest in the subject of folk song, returning to Newcastle where he stayed with Yeaman Dodds, 'to do a couple of days' work on North Country Folk music in the public libraries there'.³³ In a letter of 18 August to Clarrie, WGW wrote that though the 'spell of work had been satisfactory', it was obvious that he must return for a week to do more research: 'When I first made notes on North Country music, I didn't understand what scientific collecting meant, & although I've now

²⁸ Howes, F, *The English Musical Renaissance*, (Secker & Warburg: London, 1966), 78.

²⁹ Rutherford, F, 'The Collecting and Publishing of Northumbrian Folk-song', from *Archaeologia Aeliana* or 'Miscellaneous tracts relating to antiquity', edited John Philipson, J, Vol. XLII (Northumberland Press, for The Society of Antiquaries of Newcastle-upon-Tyne: Newcastle, 1964), 261.

³⁰ Rutherford, 262.

³¹ *Ibid.*, 264.

³² Whittaker, W G, 'The Folk-music of North-eastern England', from *Collected Essays*, 28.

³³ Letter from WGW to Clarrie, 11 August 1940.

got sufficient information for my immediate purpose, the whole thing should be worked out systematically, once & for all.³⁴ It was a task he had no time to finish.

WGW too compiled a list of compilers of the early collections in his article, including Joseph Crawhall's *A Beuk o' Newcassel Songs* and John Stokoe's *Songs and Ballads of Northern England*, harmonized by Samuel Reay (organist for a time at St. Andrew's Church, Newcastle, born at Hexham, a chorister at Durham). WGW admitted being disappointed at Reay's arrangements: 'Reay did his share of it before Cecil Sharp, Vaughan Williams, Butterworth, Percy Grainger and others showed us how folk-tunes should be harmonized. His pianoforte parts frequently contain harmonic touches which we now feel to be wholly unsuitable. The vitality of the tunes is often sapped.'³⁵ WGW made a detailed list of the folk-songs from *Northumbrian Minstrelsy*, marking with an initial from what collection they came. WGW classified the songs³⁶ and also discussed the music of the pipe-tunes, demonstrated so well for WGW by members of the third and fourth generation of the leading family of players, the Clough family, when he talked on the subject of Folk Song at the Royal Institution in 1928. Lastly, he analyzed several of the songs, discussing the modes used, melodic construction, and the use of pipe tunes for songs, especially the only two serious songs in this genre, 'Blow the Wind Southerly', and 'the immortal' 'Noble Squire Dacre', the former described by WGW as 'the delicious lament', the latter as 'one of the noblest laments in the world.'³⁷

WGW continued to produce more arrangements for Rutherford Girls School, the Central High School, and AC. Twelve four-part arrangements were made in 1913 and 1914, all dedicated to friends and loved ones, 'The Water of Tyne', the first, being dedicated 'To my wife' and the third 'The Willow Tree' 'To Principal Hadow'. Though Hadow admired them he was unable to expedite them to publication. Soon after Holst's meeting with WGW in 1912, he realised that his new friend was not only a very talented choral conductor and arranger, but also a composer of original works. This was confirmed after Holst had received some choral folk-song arrangements from WGW in September 1913. Holst then replied: 'My dear fellow you must do

³⁴ Letter from WGW to Clarrie, 18 August, 1940.

³⁵ Whittaker, W G, *North Country Folk Songs*, 29.

³⁶ WGW classified the songs in *North Country Ballads, Songs & Pipe-Tunes* into seven categories: Ballads, Songs of the home, social life, and work, Songs of love, Songs of the sea, Christmas songs, Miscellaneous, and Pipe-tunes without words.

³⁷ Whittaker, 1940, 53.

some more. 'Elsie' [his folksong arrangement] is quite unique - everybody agrees that it is the finest thing of its kind going'.³⁸ Publication only occurred when Frederic Austin caught sight of some of the copies, borrowed them and contacted Balfour Gardiner who arranged for publication with Curwen as a series called *North Country Folk Tunes*. This enabled WGW to accept an invitation to conduct some of his arrangements at one of Kennedy Scott's Oriana Madrigal Society concert in Queen's Hall on 9 March, 1914. (Two more arrangements published in 1919 'Ca' Hawkie through the water' and 'O! The Oak and the Ash', were dedicated to Charles Kennedy Scott and the Oriana Madrigal Society.) There was an outpouring of admiration from critics such as Edwin Evans who, when writing of WGW's arrangement of the carol 'Chrissemis Day in the Morning', found his method modern but not so contemporaneous 'in the sense of being inapposite to the text'.³⁹ The critic of *Musical Opinion* thought North-country musicians who 'live in an atmosphere of choral singing seem to be able to write more effectively and fluently for choirs than Londoners, finding WGW 'among the cleverest of these musicians'⁴⁰. Holst observed: 'Whittaker's manner of writing for the chorus has always seemed to me unique. And I think the reason is that, alone among modern composers, he writes for the chorus as if he had never heard or seen an orchestra.'⁴¹ Holst felt that all other composers for the last hundred years had been 'saturated' in orchestral technique, an obsession which had caused the neglect of choral method and in WGW he witnessed what he believed to be an atavistic affinity with Byrd and Morley yet with a modernistic outlook that happily 'can be as hair-raising in the use of discords as any one'.⁴² Holst was deeply admiring: 'Like all true art his art reflects the imagination and strong individuality of its creator.'⁴³

When Holst performed one of WGW's choral arrangements in February 1916 he wrote to thank WGW for the 'new sources of pleasure you have sent me', he added "Elsie' created a storm of applause last night although the performance was not really a worthy one'.⁴⁴ He was

³⁸ Holst, 1974, No. 2, 24 September 1913, 1. Holst advised that WGW send out 'a lot of specimen copies' and to contact Stainer & Bell.

³⁹ Whittaker, W G, *North Country Ballads, Songs & Pipe Tunes*, 1922, 161.

⁴⁰ Ibid., 162.

⁴¹ Ibid.

⁴² Ibid.

⁴³ Ibid.

⁴⁴ Holst, 1974, No 6, 1 February [1916], 4.

referring to ‘Elsie Marley’, No II in the collection, dedicated to WGW’s daughter, Mary in which ‘the little tune is thrown about in playful variation, full of interesting effects’.⁴⁵

Quick and lively.

SOPRANO

CONTRALTO.

TENOR.
8^{va} lower.

BASS.

PIANO.
für rechte Hand
only.

Di' ye ken El-sie Mar-ley ho-ney. The wife that sells the bar-ley, ho-ney; She
lost her pocket and all her mo-ney, a-back o' the bush i' the gar-den ho-ney.

NOTE.—"Di'" to be pronounced as "Dee". The vowel in "ye" to be identical with the French "e" mute.

*† The wife of the host of the Barley Mow Inn, Plotree, co Durham, was attractive, in feature, manner, and in conversation, to persons of all classes of society. In 1784, twentyfour years before the death of its subject, the ballad was published by Joseph Ritson in the "Bishoprick Garland". In all possibility, the melody is adapted from a small-pipes tune.

Stainer & Bell, Ltd., 68, Berners Street, London, W. 1.

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S & B. 1512

Ex. 5: ‘Elsie Marley’, No II, *North Country Folk-Tunes*, showing how WGW also supplied information about the folk-song concerned.

In 1919, after the war, the preoccupation with folk song continued: Sharp spoke to NLPS on ‘Folk songs of the Southern Appalachians’ and Mrs Kennedy Fraser on ‘Songs of the Hebrides’ (returning to give a similar lecture in 1920), while WGW too gave a NLPS lecture, ‘Modern British folk music settings’. He also won publication by Curwen of two Scottish folk song arrangements, in a competition organised by Sir Hugh Robertson in May 1919.⁴⁶ Holst by now was warning WGW off any more involvement in this ‘limited form of art’, wanting him to

⁴⁵ Reprinted from a Programme of The Musical Art Society of New York, Whittaker, W G, *North Country Ballads, Songs & Pipe Tunes*, 1922, 83.

⁴⁶ The MS of another Burns setting ‘A Red, Red rose’, arranged for vocal quartet, or small choir and pianoforte, by WGW is also in the Whittaker Collection, Glasgow University.

abandon settings for original composition, despite his 'splendid work' in that area'.⁴⁷ WGW performed his own arrangements at BC and ACCS concerts, Rutland Boughton's Choral Folksong Variations *William and Margaret* at a BC concert in February 1919, also performing Vaughan Williams's *Folk Songs from the Eastern Counties* in 1920, and rehearsing three songs from Hamilton Harty's *Six Songs of Ireland* with the NSO. By 1920 WGW had arranged a huge number of unison songs for massed singing, many of which he succeeded finally in having published in 1921 (most likely with the assistance of Vaughan Williams) as *North Countrie Ballads, Songs & Pipe-Tunes for use in home and school in 2 parts. With an introductory note by Sir W. H. Hadow*, dedicated to Mark Wright, late Professor of Education at AC, 'at whose suggestion the collection was made'.⁴⁸ His idea was inspired by books such as Hadow's *Songs of the British Isles* and Vaughan Williams and Cecil Sharp's *A Selection of Collected Folk Songs*, published by Novello in 1908 (a second volume of lesser-known songs compiled by Cyril Winn appeared in 1922). This publication did much to enhance WGW's national reputation as a folk-song arranger; he was asked to adjudicate nationally at competition festivals, sometimes with Vaughan Williams at his Leith Hill Festival. In 1920 Vaughan Williams came to adjudicate in Newcastle and it was through his talented friend Maurice Jacobson, who worked for the publisher Curwen (and had translated the Latin words of Vaughan Williams' *Mass in G minor* for an English version), that a committee, chaired by George Dodds, was set up to select twenty-three songs for a smaller version (with some simpler accompaniments) of *North Countrie Folk Songs for Schools*.

WGW's collection, 'planned and virtually completed before the fateful days of 1914', though cut by half for publication, followed the plan of the Bruce and Stokoe publication of 1882, being in two volumes, the first containing songs and ballads with their melodies, the second, song and dance tunes adapted to the Northumbrian pipes with local melodies.⁴⁹ WGW went through the *Minstrelsy* selecting melodies and songs he liked, providing his own accompaniments, adding some other songs from Miss A H Mason's *Nursery Rhymes and Country*

⁴⁷ Holst, 1974, No 91, Feb. 1[1920], 54.

⁴⁸ Ibid., flyleaf.

⁴⁹ Ibid., Preface, 5.

Songs of 1877 (reprinted in 1908), two from his friend R R Terry's *Collection of Sea Songs and Shanties* and some from William Shield's 'theoretical writings'.⁵⁰

Quickly and lightly.

VOICE. Bob-by Shaftoe's gone to sea,

PIANO.

Sil-ver buc-kles on his knee; He'll come back and

mar-ry me,—Bon-ny Bob-by Shaf-toe.

Ex. 6: 'Bobby Shaftoe', No. 25 *North Countrie Ballads, Songs & Pipe-Tunes for Home and School*.

Quickly and lightly

Voice Key A || : || d .d :d .f ||

Piano

gone to sea; Sil-ver buc-kles on his knee,—

He'll come back and mar-ry me,—Bon-ny Bob-by Shaf-toe.

May be sung in A:

Ex.7: 'Bobby Shaftoe', No. 4, *North Countrie Folk Songs for Schools*, with simpler accompaniment.

⁵⁰ Ibid., 6.

Only three songs that he himself had collected were included: ‘Madam, I will buy you’, sung to WGW by his mother, ‘When this old hat was new’, taken down ‘from the singing of Mrs. Sample, now of Tantobie, who had sung it in her youth at ‘Mell’ or harvest suppers’, and ‘Wrap up’, ‘among the memories of childhood in South Northumberland of Mrs Moore, now of Wrekenton’. In ‘Madam, I will buy you’ WGW provides an engaging ‘walking’ accompaniment to illustrate the words provided by rising broken octaves in the bass, contrasted in the following verse with a repeated semiquaver *in altissimo* figure against treble crotchet ‘trudging’ chords in the left hand, the verses being taken in turn by the male and female participants of the conversation.

Moderato.

1. (HH)'Tis Madam, I will buy you a

penny-worth of pins, To pin up your flouncess as likewise other thiags, If you'll

walk, walk with me a - ny - where. (SHH) No,

Ex. 8: ‘Madam, I will buy you’, No. 31, *North Countrie Ballads, Songs & Pipe-Tunes*

WGW’s arrangement of ‘When this old hat was new’ begins with a repeating ostinato figure which WGW, inspired by Holst who used this device frequently, often employed not just in folk song arrangements but in his original compositions:

Allegretto.

what a poor old man am I, Come lis - ten to my song, Pro -

- vi - sion it is twice as dear As that when I was young. As

that when I was young, my boys, And youth stood on my brow, Oh.

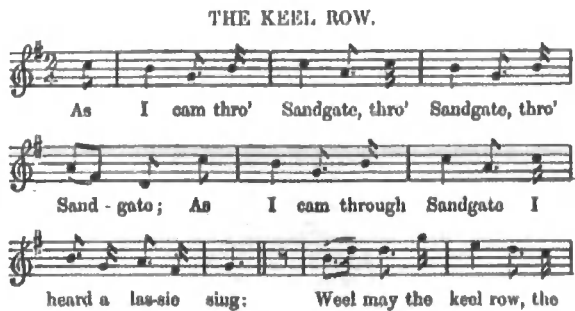
Ex. 9: 'When this old hat was new', No 23, *North Country Ballads, Songs & Pipe-Tunes*.

The debate as to what the role of folk song should be in contemporary arrangement produced conflicting views. Stanford argued that folk-song was for all time and that each generation must make his own account of it, using the best musicianship of the day; Sharp, conversely, considered that the copious modulation in vogue in original composition was inappropriate to folk-song which was 'for all time'.⁵¹ Yet in reality most composers, including WGW, sought to strike a balance between the preservation of a 'pure' folk melody and the compulsion to clothe it with new yet 'appropriate' accompanimental material. He wrote in the preface to his songs: 'In providing accompaniments, a medium has been attempted between the splendid pianoforte parts fitted by Mrs Kennedy Fraser to 'Songs of the Hebrides', George Butterworth to 'Songs from Sussex', or by Herbert Hughes to 'Irish County Songs', where each is treated as an art-song, and the bald strumming which is so often considered as 'suitable for schools'. In the introductory note Hadow writes a flattering account of WGW's 'pieces of

⁵¹ Strangways, A H., and Karpeles, M., *Cecil Sharp*, (OUP: London, 1955), 117.

extremely fine workmanship⁵²: He remembered how ‘Sir Hubert Parry took a great personal interest in them’ and continued: ‘They are never commonplace, never overloaded; they almost always contain some progression or some point of harmony which is unexpected when you first hear it, and which seems inevitable when you come to know the song better.’⁵³ However, just as in other districts, Hadow did not think they were all ‘of equal musical value’ and as far as the words were concerned were sometimes deficient (as in ‘Dollia’ in which Hadow said ‘the words are not up to the level of the tune, and had far better be re-written’).⁵⁴ In two songs, WGW used Hadow’s template, ‘The Keel Row’, and ‘The Oak and the Ash’ (both appearing in Hadow’s *Songs of the British Isles*, published by Curwen in 1903)⁵⁵, adopting the key and harmonic basis of Hadow’s arrangement, F minor, and A flat major respectively, rather than using the keys of the *Minstrelsy* (G major and G minor).

He also demonstrated his talent in the duple-time setting of ‘The Keel Row’ (according to Bruce and Stokoe ‘the best known and most popular of all Northumbrian lyrics’)⁵⁶, taking the rhythmical figure in the first bar of Hadow’s setting, repeating it as an ostinato, until the vocalist enters accompanied by expansive block chords.



Ex. 10: ‘The Keel Row’, Bruce & Stokoe’s *Northumbrian Minstrelsy*, 138.

⁵² Whittaker, *North Country Ballads, Songs & Pipe Tunes*, 1922, 3.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Hadow, W H, *Songs of the British Islands One Hundred National Melodies selected and edited for the use of Schools* by W. H. Hadow, M.A. Mus.Doc.(J. Curwen & Sons Ltd.: London, 1903). Hadow claimed that the object of this collection was ‘not knowledge but action...it aims at nothing further than the practical end of providing for the use of children, at home and at school, a collection of distinctive and characteristic British songs’. See Ibid., preface, iii.

⁵⁶ Collingwood Bruce, J., & Stokoe, J., *Northumbrian Minstrelsy*, (Society of Antiquaries of Newcastle-upon-Tyne: 1882, Facsimile reprint, 1998), 139.

Musical score for the song "Weel may the keel row, that my lad - die's in." The score is written for voice and piano. It consists of three systems of music. The first system shows the vocal melody and piano accompaniment. The second system features a piano solo with a melodic line in the right hand and a bass line in the left hand. The third system returns to the vocal melody and piano accompaniment. The lyrics are: "Weel may the keel row, that my lad - die's in." The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *cresc.* (crescendo).

Ex 13: Refrain from Whittaker's 'The Keel Row', No. 13 from 'North Countrie Folk Songs for Schools', 1921.

It is this imagination and the skilful use of the keyboard to create an exciting background to the melodies, together with a willingness to leave the voices to their own devices (though comfortably supported by the harmony) that provides a typical example of WGW's artistic equation between the preservation of the folk tune and its 'enhancement' through a characteristic apparel of rhythmic and harmonic accessories. In 'The Oak and the Ash', WGW adopts the style of an organist, bringing out the soulful melody in the left hand, as though using a solo stop for the introduction, and then using a contrary motion arpeggio figure, again contrasted with block chords for the accompaniment.

Ex. 14: ‘The Oak and the Ash’, No. 19 from ‘North Countrie Folk Songs for Schools’.

The proof of WGW’s true ability as an arranger lies in his metamorphosis of two jig like melodies both from the *Minstrelsy*. The first is a song which appears in Broadwood and Fuller Maitland’s *English County Songs*, ‘The Water of Tyne’:

Ex. 15: ‘The Water of Tyne’ as it appears in Bruce & Stokoe’s *Northumbrian Minstrelsy*, 89.

Ex. 16: ‘The Water of Tyne’ from *English County Songs*, Broadwood and Fuller Maitland, 3.

The quaver melody, set with a prosaic accompaniment in *County Songs*, becomes a beautiful love song with an accompaniment suggestive of water and tears critical to the imagery of the text in WGW's *North Country Folk-Tunes*.

Slowly and smoothly.

SOPRANO.
1. I can - not get to my love, if I would dee, The
3. O bring me a boat-man, I'll give a - ny money, And.

CONTRALTO.
1. I can - not get to my love, if I would dee, The
3. O bring me a boat-man, I'll give a - ny money, And.

TENOR.
8^{va} lower.
1. I can - not get to my love, if I would dee, The
3. O bring me a boat-man, I'll give a - ny money, And.

BASS
1. I can - not get to my love, if I would dee, The
3. O bring me a boat-man, I'll give a - ny money, And.

PIANO.
For rehearsal only.
Slowly and smoothly.

wa - ter of Tyne runs be - tween him and me, And here I must stand with the
you for your trou - ble re - ward - ed shall be To fer - ry me a - ver the

wa - ter of Tyne runs be - tween him and me, And here I must stand with the
you for your trou - ble re - ward - ed shall be To fer - ry me a - ver the

wa - ter of Tyne runs be - tween him and me, And here I must stand with the
you for your trou - ble re - ward - ed shall be To fer - ry me a - ver the

wa - ter of Tyne runs be - tween him and me, And here I must stand with the
you for your trou - ble re - ward - ed shall be To fer - ry me a - ver the

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Ex. 17: 'The Water of Tyne', No. I from Whittaker's *North Country Folk-Tunes*

WGW creates a contrasting setting for the second verse, sung only by the three upper voices with semiquaver melismatic decorations in the interweaving alto and tenor parts:

tear in my e'e, Both sigh-ing and sick-ly, my sweet-heart to see.
Tyne to my honey, Or scull him a-cross that rough ri-ver to me.

SOP
ALTO
TEN

O where is the boatman, my bonny hinny? O where is the boat-man? bring him to me. To

fer-ry me o-ver the Tyne to my honey, And I will re-mem-ber the boat-man and thee.

Note: The first syllable of "money" and "honey" to be pronounced quickly and the second sustained

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Ex. 18: 'The Water of Tyne', second page of No. I from WGWS's *North Country Folk-Tunes*

'Blow the Wind Southerly' is another transformed jig (appearing as a pipe-tune in *Northumbrian Minstrelsy*), indicated by the quaver anacrusis which does not match the words; here WGWS shifts the key from D major to A flat major, a modulation which adds a powerful sense of pathos, and again water is suggested by a flowing introduction, the singer subsequently supported by wide chords alternating with the moving figure. Though simple, and only slightly changed from the original melody (though WGWS uses different words), the treatment produces a memorable effect

made famous by Kathleen Ferrier (who probably for this reason always acknowledged WGW's arrangement, even when she performed the song unaccompanied).

Musical notation for 'Blow the Wind Southerly' by Bruce & Stokoe. It consists of four staves of music in G major (one sharp) and 8/8 time. The melody is simple and folk-like, with a mix of eighth and quarter notes. The first staff has a treble clef, and the subsequent three staves have a bass clef.

Blaw the wind southerly, southerly, southerly,
Blaw the wind southerly, south, or south-west ;
My lad's at the bar, at the bar, at the bar,
My lad's at the bar whom I love best.

Ex. 19: 'Blaw the Wind Southerly', *Northumbrian Minstrelsy*, Bruce & Stokoe, with original words, 183.

Musical notation for 'Blow the Wind Southerly' by Whittaker. It is a piano accompaniment in G major (one sharp) and 8/8 time. The tempo is marked 'Allegretto.' and the dynamics include 'p' (piano), 'f' (forte), 'cresc.' (crescendo), and 'rit.' (ritardando). The notation includes a variety of musical symbols such as notes, rests, and dynamic markings. The first system has a treble clef, and the subsequent two systems have a bass clef. The lyrics are written below the first system of the piano part.

Ex. 20: 'Blow the Wind Southerly', Whittaker, No. 26, *North Countrie Ballads, Songs & Pipe-Tunes*.



Ex. 21: 'Blow the Wind Southerly', No. 26, *North Country Ballads, Songs & Pipe-Tunes*

Alan Fearon, who conducted a recording of some of WGW's folk song arrangements in 1979, admitted to a great admiration for them, ascribing a main feature of their success to WGW's lack of formal teaching in composition and his resulting freedom in using the voices like instruments and employing his own empirical techniques.⁵⁷ A singer from the Sinfonia Chorus, Beth Kessler, of Durham, who also sang with the Durham Singers (conducted by Richard Addison and later Alan Oyston) in the 1980's and 1990's, told the writer that in local concerts the choir often performed Whittaker arrangements: 'They all felt right and I loved them. They were totally sing-able, easy and delightful and enjoyable. 'Water of Tyne' became almost a signature tune. You could tell the audience enjoyed them because they were absorbed and the elderly people among them joined in- well they didn't sing but their lips moved.'⁵⁸ This highlights the fact that WGW's aim in creating his arrangements (that is his desire to attain accessibility), was achieved in the twentieth century and almost throughout it for older local audiences, and their falling from favour in the twenty-first is only to be expected, a new form of realisation being now required in line with a genre which now does not include choral arrangements. One other factor that should be mentioned is that the piano accompaniments, judged at the time by Holst to be 'a bit hard for incapable people like me to play when we want to give all our attention to the

⁵⁷ Telephone conversation between Alan Fearon and the writer, June 2006. Fearon conducted the Sinfonia Chorus in a recording of WGW's music: *Blow the Wind Southerley Folk Songs & Pipe Tunes from the North Country*, Viking VRW 002, 1979.

⁵⁸ Telephone conversation between Elizabeth Kessler and the writer, 3 March, 2008.

singers', would probably by today's standards be considered too difficult for everyday school use (or indeed irrelevant, now that the piano is no longer an essential ingredient of school music lessons).⁵⁹

Whereas the *Minstrelsy* consisted of 124 numbers, WGW's *Ballads, Songs & Pipe-tunes* contained only 58. In his 'Notes and suggestions', he gave advice as to the performance of the ballads with a view to making them useful for teachers and offering alternative accompaniments. In the preface he wrote that while he did not examine sources too closely and did not promise that all the songs come from 'twixt Tees and Tweed', they represented local music and many were shaped by that sense of parochialism. Furthermore, he named other sources for his ballads as well as mentioning the few songs which he had contributed himself from collecting in the field.

WGW's attitude to the established experts in the field of folk-song seems to have been somewhat detached, apart from his close and lasting friendship with Cecil Sharp whom he admired greatly. In any case, after the war the fraternity were in no way united in their attitude to establishing folk music as an educational field, holding varying views on each other's work, this being demonstrated in a flurry of letters to the *Musical Times* following a review of *English Folksong and Dance* by Frank Kidson and Mary Neal, published by Cambridge University Press in 1915. In November's *Musical Times* E Phillips Barker criticised areas he found wanting in the book, the modes were not fully dealt with, many questions were left unanswered on classification of folksong, and the carol and chanty should have had a 'fuller treatment'.⁶⁰ Kidson wrote to December's *Musical Times* defending the alleged shortcomings, indicating that 'a whole series of Cambridge Press handbooks' would have been needed to explain these topics in depth.⁶¹ Mary Neal claimed that, before writing her book, she had written asked the secretary of the Folk-Dance Society about research work also asking for a list of publications but only received a list of Sharp's works, sending her copy to the publishers in April 1913.⁶² She was not aware of any further publications during the war, and thought it 'the duty of the secretary' to have informed her if there were any. She reaffirmed that she had heard the small pipes accompanying the sword-

⁵⁹ Holst, 1974, No 12, 24 April [1916], 7.

⁶⁰ *Musical Times*, 1 December, 1915, Vol. 56, No. 874, 730-731

⁶¹ *Ibid.* 6, No. 874, 730-731

⁶² *Ibid.*, 731.

dancing at Earsdon in 1910, the rest of the performance being given by the Espérance Guild of Morris-Dancers (which had been founded and led by Maud Karpeles, Sharp's colleague, but dissolved after the first World War). Helen Kennedy, the secretary of the English Folk Dance Society, denied responsibility for not keeping Neal up to date, writing that she had found Neal's letter of October 1912 and her own reply explaining that the EFDS was not a publishing society, the only text-books used by the society being Sharp's. Neal had not asked for any further information. Lucy Broadwood wrote in defence of the book, giving her opinion that the volume 'appears to me to take a worthy place amongst a series of primers intended to stimulate beginners to an independent study of literature, science, and arts', adding that Barker 'should have been careful before describing the 'small pipes' as 'an instrument usually stated to be dead'.⁶³ Broadwood's own private enquiries and 'consultation of any book or article of authority' revealed that the small pipes 'are alive and 'doing well'; she had heard as much from Samuel Reay of Newcastle in 1905 and from Hadow recently to tell her of a notable piper living at Earsden (presumably one of the Clough family).⁶⁴ WGW added his voice to defend Kidson and Neal but only over one matter, writing that, though he held 'no brief for the authors of the book', Philips Barker's review being 'an almost continuous complaint against inaccuracy', he felt bound to comment on the reviewer's own inaccuracy concerning pipe-playing in north-east England, reassuring him that there were 'between forty and fifty small-pipes players at the present in Northumberland and Durham', and that, though the instrument 'may be declining', it was 'not yet dead, fortunately'.⁶⁵ Barker himself corresponded, upholding his 'remark on the small-pipes', saying that what had happened was that 'vigorous resuscitation of the small pipes has been proceeding'.⁶⁶ WGW was unlikely to have been moved by semantics such as this. To him the continuance of the ancient practice of small-pipes playing was the essential factor.

The entire ambience of folk song, its sense of social collectivity, its accessibility to amateurs and amateur music-making, and to its political affinities with the growing movement of Socialism, undoubtedly forged both a personal and artistic bond between Holst and WGW. Holst loved the *North Country Ballads* which he described as 'a feast indeed', writing a 'Toccata' for

⁶³ Ibid., 731.

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Ibid., 731-732.

piano based on the pipe-tune 'Newburn Lads' from Part I of the collection.⁶⁷ No doubt inspired by Holst's *Dirge for Two Veterans*, WGW composed *A Lyke-Wake Dirge* in 1923 based on an original setting of words from *Border Minstrelsy* and he continued to draw on the raw material of folk song during the 1930s composing two unpublished Suites of North Country Folk-tunes (one for pianoforte quintet in 1932, and another for Brass Band in 1933), and as late as September 1940, in a letter to Clarrie, there is a last mention of folk-songs, now requested by a Polish air officer who wanted to see them. WGW 'gave him the lot', and was rewarded with: 'I must get our Army Choir to sing some of these extraordinary tunes to your wonderful settings'.⁶⁸ Possibly as a result of this artistic intercourse with the Poles he produced some Polish folk song arrangements (performed at SNAM in 1940) and was writing more in December 1942.⁶⁹

6.2 PIANOFORTE WORKS. TEACHING PIECES, A BACH BOOK FOR HARRIET COHEN, AND THREE MOOD PICTURES

WGW gave piano lessons from his schooldays, taking on more from necessity in 1894 when he chose a career in music. His charge of only one guinea for 12 lessons soon attracted 'an abundance of pupils' including, in January 1895, his six year old sister, Lily.⁷⁰ He was well prepared in many ways: Lessons with John Nicholson (whose *Gestalt* method of instruction involved practical participation in music making at his music clubs) had produced a sound musician rather than just a competent pianist, and Dr Rea had supplied both a good grounding in technique and, with his particular bent for Schumann, an appetite for musical exploration. Because Rea's music bore the markings of how Bülow, Tausig, or Rubinstein and others had played the pieces, WGW also learned something of the subtleties of individual interpretation. On

⁶⁷ Later, Britten too, also committed to producing folksong arrangements, used WGW's 'Bonny at Morn' from *North Country Ballads, Songs & Pipe-Tunes* in his sixth volume of folk songs.

⁶⁸ Letter from WGW to Clarrie, 10 October, 1942.

⁶⁹ Letter from WGW to Clarrie, 12 December, 1942.

⁷⁰ Aut IV, 2.

the practical side, another mentor and teacher from his earliest days, W D Oliver of the Rutherford group of schools, introduced him to *Mrs Curwen's Pianoforte Method*.⁷¹

WGW based his teaching on this method for all junior pupils 'a splendid education into how to do things', with great benefits: 'I owed most of the rapid increase of clientele to the sound principles therein inculcated (she was a notable pioneer).'⁷² During summer holidays, WGW attended sessions at the Virgil Practice Clavier School, a system which became obsolete but '...at the time it provided many valuable aids to the science and art of teaching, always holding interest for me. It enabled me to systematise methods of pianoforte technique'.⁷³ Indeed for many years WGW found he was more interested in teaching children than adults. In 1913, a new edition of the Curwen method was published, adding two more 'steps' which adapted it for the instruction of 'Elements of Music'; for class-teaching it also included John Kinross's duets and was supplemented by a set of examples by Felix Swinstead (trained at the Matthay School and RCM). This Curwen modernisation was probably a necessary response to the work of Walter Carroll, lecturer at the Royal Manchester College of Music, and a firm supporter of the methods of both Annie Curwen and Tobias Matthay. Carroll was an influential figure in the ISM, having joined in 1896, a year before WGW (the first meeting of the body, under a different name, took place in Manchester Town Hall in 1892). Carroll swiftly became Manchester delegate to the General Council, presenting many papers to the Society, including 'First lessons to the Young' in 1907, and 'The Future of the Music Teacher' in 1908.⁷⁴ Whilst Carroll's calls for the teaching of staff notation rather than Sol-fa in schools in his address 'The Training of Teachers' at the annual conference in 1908 may have angered WGW (who preferred to teach Sol-fa first, progressing to the stave), he would have been much in sympathy with Carroll's advocacy for the training of the senses and emotions in music education to allow for the development of the child's power of self-expression. Following the publication of Carroll's *Scenes at a Farm* in 1912 (inspired by a visit to Portpatrick, and composed for his pupil and daughter Ida), *The Countryside* (1913), and *Sea Idylls*

⁷¹ The Method was first published in 1886, a second part appearing in 1889, and the sixteenth edition in 1900 introduced more improvements and enlargements to the Preliminary section.

⁷² Aut IV, 2.

⁷³ Ibid., 13.

⁷⁴ Walker, A., *Walter Carroll*, (Forsyth: London, 1989), 14.

(1914), WGW wrote his first teaching pieces, the unpublished *Piano Suite for young people, A Day in the Country* (composed sometime between 1914 and 1916).⁷⁵



Ex. 22: No. 3 from ‘A Day in the Country’, MS from Whittaker Collection. 1916 draft of composition of 1914, intended for Myra Hess.

Carroll subsequently composed many other beautiful and compelling pieces for young pianists. Anthony Walker writes: ‘When *Scenes at a Farm* was published in 1912, it helped to establish a new approach to the teaching of the piano to young children.’ Walker explains that in this new method, according to Carroll, ‘looseness should come before control, and control before strength’, and was to replace the early practice of finger exercises from a printed copy.⁷⁶ WGW’s pieces may have been intended for his pupils, but perhaps also for the shelves of the flourishing NLPS (its membership now over 3000), the committee having decided in 1913 to provide facilities for children for the first time (young people’s lectures being given in the Christmas holidays, and a separate section for children’s books and music being created).⁷⁷ WGW was closely involved with this move, having been appointed, with Hadow, R R Terry, and Ernest Markham Lee, an advisor for the newly established music library at NLPS.

⁷⁵ MS of *A Day in the Country*, MS Whittaker 64/1, GB-Gu. The name and address of Myra Hess is pencilled on the back of the MS, leading one to speculate that WGW may have intended to send it to the soloist, hoping for publication.

⁷⁶ Walker, 80.

⁷⁷ Parish, C, *The History of the Lit & Phil, Volume ii, 1896-1989*, (of two volumes) (The Literary and Philosophical Society of Newcastle upon Tyne, 1990), 28.

Through his friendship with Holst, WGW had met and developed a close friendship with another piano teacher, Vally Lasker, WGW and his daughter Mary often staying at Vally's home. Vally taught at St Paul's Girl's School (as did Adine O' Neill), and the two must have discussed new material for piano lessons. Holst's 1924 piano piece, *Toccata*, dedicated 'To Adine O'Neill and her pupils' using the Northumbrian Pipe-Tune 'Newburn Lads' from WGW's *North Countrie Ballads* was his contribution to their resources.⁷⁸

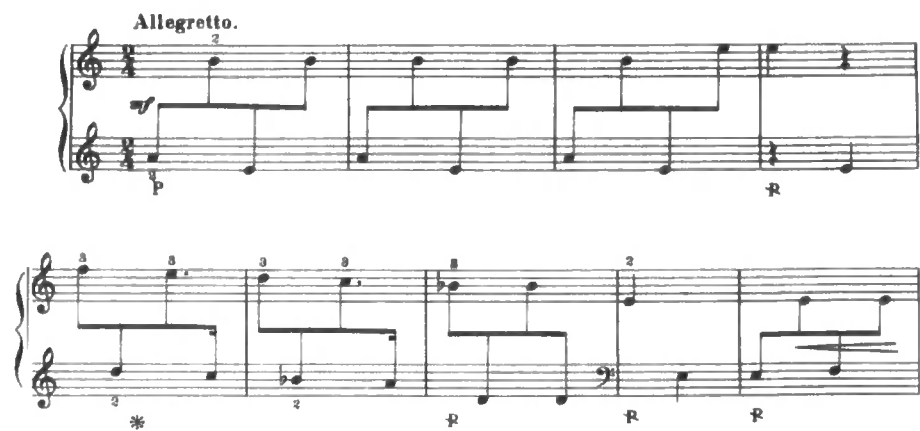


Ex. 23: 'Toccata', Gustav Holst, Curwen, 1924.

The piece, though original, is scarcely pianistic in its writing, being awkward to play in places, as when its consecutive leaping 9ths scale in the left hand raises considerable difficulties without yielding much musical reward. In the same year WGW also wrote some pedagogical pieces (published by Forsyth, Carroll's publisher, in 1924), *Four Short Pieces*, written in Melbourne in September 1923 for his young niece Lily. Though much more elementary than Holst's *Toccata*, WGW's pieces are much more successful. In a modern idiom, though firmly diatonic, 'A Lazy Piece', 'A Jolly Tune', 'A Creepy Piece', and 'Chopsticks', appeal both to the imagination and the

⁷⁸ Holst wrote to WGW: 'In the first variation I seem to have 'sincerely flattered' you for which I ask your permission and your pardon'. See Holst, 1974, No. 145, 7 September [1924], 85.

ear whilst containing the necessary ingredient for the genre-elements of difficulty, the last certainly sharing certain characteristics with Holst’s piece:



Ex.24: ‘Chopsticks’ from *Four Short Pieces*

‘Chopsticks’, WGW’s version of Holst’s *Toccata*, presents the same teaching point of a quaver melody (in this case a quasi-folk tune) shared between the hands, beginning like Holst’s *Toccata* on white notes, but is more convincing and less contrived in its practical demands. While examining in the West Maitland and Newcastle area of Australia, in July-August 1923, WGW completed *Six Short Pieces for Pianoforte*, dedicated to Vally Lasker and published by Augener in 1924.⁷⁹ Lasker would have been pleased with this offering, since the pieces contain much profitable material for study, and are imaginative and interesting. Part-playing, independent writing and articulation for each hand, use of double thirds, varied dynamics, the use of the whole keyboard with changing clefs, attractive cantabile melodies, chromatic writing, and ‘strange sounds’ in the frequent accidentals used in all the pieces all feature. In the final piece, ‘Theme with Variations’, WGW employed frequent changes of time-signature 4/4, 3/2, 5/4, 7/4, and 2/4, in a piece which also moves through several keys with many ‘challenging’ accidentals, though it is fundamentally in C with a middle section in A containing contrasting chordal passages with more active passages of quaver movement. Mastering this movement would add much to a child’s technique while the piece would hold the young pianist’s attention. One rather irritating weakness, almost a signature in many of his compositions, is WGW’s inability to resist adding a formal final chord at the end, like a mannered but gratuitous full-stop:

⁷⁹ The titles of the pieces are ‘Fantastic Dance’, ‘A Plaintive Song’, ‘In the Style of a Folk Song’, ‘Jig’, ‘A Grim old legend’, and ‘Theme with variation’.

VAR. II
Andante espressivo

pp

p

pp

ppp

It is better to take G⁴ with the L. H. if the stretch is possible.....

Ex. 25: Second variation of 'Theme with variations' from *Six Short Pieces for Piano* forte.

WGW composed the more abstract *Five Short Sketches Without Titles* 'Dedicated to Gwendo' (published by Forsyth Bros in 1926) in Newcastle, between 1-4 June 1925, untitled probably to adduce a more individual and studied interpretation from the student. Gwendo Paul, an examinee of Percy Hull and WGW in August 1923 in Sydney, had now arrived in England to study at the RCM and had struck up a friendship with WGW's daughter, Mary, her mother lodging with Lasker in January 1925.⁸⁰ In leaving out titles, WGW may have been emulating Carroll whose *Twelve Studies* of 1921, published by Forsyth in 1923, were also unnamed. The first three sketches are in 3/4 time, the first is folk-song like, and written to develop independence of hands and control. The dynamic range of the piece is very small, only between *p* and *pp*, but the indication changes at frequent intervals, the melody often in the bass. The second piece, in F, maintains arpeggiated quaver movement throughout, the melody marked 'tenuto' in the left hand, with plenty to absorb the player:

⁸⁰ John Whittaker's notebooks, GB-Gu.



Ex. 26: Second piece from *Five Short Sketches Without Titles*, 1925.

The following *Allegretto capriccioso*, another toccata, is reminiscent of Russian keyboard pieces, with a semiquaver descending scale on the first beat of each bar and the staccato melody shared between the hands. The fourth piece is marked ‘like a folksong’ and is in 4/4 time with staccato chords and two centrally placed *ritenutos*, and requires poise, relaxation, and accurate articulation to bring off well. The final *Presto* is in 3/8 and features chords in sixths over a whirling ostinato, requiring rotation of the arm on E, B, and C in the bass, the figure stepping down to B flat as the sixth chords also hop lower before a return of the opening theme. The coda also features the ostinato figure in the treble, joined in the last bar by the left hand, climbing in an E major arpeggiated chord.

Even after moving to Glasgow in 1929, WGW continued to compose teaching pieces; a Suite of six short pieces without key signatures or octave stretches was written on 2 June, and a short suite, without octave stretches, on 12/13 August. Neither was published.⁸¹ Though now without piano pupils, WGW produced more while holidaying at Agnetendorf in Germany in 1930. These could have been written, unsuccessfully, for commercial purposes but more probably they were intended for the use of some of WGW’s ‘professional’ students at Glasgow SNAM whom he hoped would soon be following the new ‘Bavin’ classes there, instigated by

⁸¹ First and second set, Call Number MS Whittaker, 65 and 63, GB-Gu.

WGW and later run by a young member of staff, Mr Niven.⁸² Alternatively they may have been intended for Lasker's pupils, since she obviously respected WGW's opinions on writing for the piano, inscribing her pianoforte arrangement of Vaughan Williams's *Job* sent to WGW at Christmas 1931: 'To WGW in the hope that the arrangement may have his approval, from VR.' A further piece, *A Dance Suite for Piano Duet* was composed in July 1932 (published posthumously in 1980 by Banks of York). Though in classical style, it is very much a twentieth-century composition, full of humour and requiring only elementary technique. It too is marked 'Without octaves or other large stretches'.

WGW also took a brief interest in the field of transcriptions. Popular since the middle of the nineteenth century, transcriptions of Bach continued to be produced by Busoni, Grainger, and many others into the twentieth century, a practice sustained until the end of the Second World War. Haskell gives the example of the transcriptions of Leopold Stokowski, trained as an organist of the Romantic School, who 'had little interest in authentic sonorities and dismissed those who attempted to re-create historical performance practice as pedants'.⁸³ In 1929, WGW produced a piano arrangement of *Pastorella*, a short organ work of Bach's according to him 'known to all embryo organists, by virtue of its elementary demands upon independence of hands and feet'.⁸⁴ WGW thought it had 'charm distinct from that of all other of his organ works'. In 1931, he produced four volumes of these Bach Chorale Prelude arrangements with English and German analytical notes. He explained to Foss in June 1931 that a single volume would 'scarcely sell at all', four being necessary.⁸⁵ These adaptations were probably already largely prepared, for WGW writes in his diary in September 1923, when staying at the Dyers' at Kinnoull, that he played his Chorale Prelude arrangements before dinner.⁸⁶

In March 1921, WGW had met the young pianist Harriet Cohen in Bournemouth when conducting his *Prelude to The Choephore* at Dan Godfrey's invitation as detailed in Chapter 1. Cohen was a member of the 'New Royal Academy Group' an unofficial title used at the time, indicating those students who had graduated from RAM, and the Matthey School since 1900

⁸² This course was intended for class teachers, the pupils using dummy keyboards.

⁸³ Haskell, H., *The Early Music Revival A History*, (Thames and Hudson: London, 1988), 89.

⁸⁴ Arranger's note, Bach, J S, *Pastorella*, arranged for piano solo by W G Whittaker, published by OUP, London, 1929.

⁸⁵ Letter from WGW to Foss, 5 June 1931, Letters of Principal, *GB-Guth*.

⁸⁶ Aut IX, 99.

(including Felix Swinstead, Harold Craxton, Myra Hess, and Irene Scharrer).⁸⁷ Tobias Matthay had studied at the RCM under Sterndale Bennett, Sullivan, Prout, and Macfarren. He became a professor at the RAM, founding the Matthay School in 1900, being 'the first to elucidate the laws underlying good and bad pianoforte technique, and to demonstrate the nature of musical rhythm as 'progressional movement'.⁸⁸ In 1922, Cohen became a professor at the Matthay School, performing at the Salzburg Festival of 1924. She showed a skilled devotion to Bach, despite the fact that her small hands limited her repertory, making several arrangements of Bach's music. Vaughan Williams wrote the 'Hymn tune prelude on Gibbons's Song 13' for Cohen, finishing it in January 1930 ('I know you will play it beautifully - no not too quick; and calm but with subconscious emotion.')⁸⁹ Perhaps because of this, Cohen, unaware of who started the custom, began to be offered transcriptions of Bach works for organ, song or strings by composers among her friends, 'one told the other about it I had about ten arrangements'.⁹⁰ Soon OUP (she does not say whether this was Foss or WGW, though her friendship with WGW had continued and she often stayed with the family in Jesmond) began to negotiate 'an exciting new project' with her.⁹¹ Though Elgar's promise to write a Bach arrangement 'did not materialize' and Holst 'couldn't find anything he wanted to arrange and anyway didn't feel he could tackle the piano', her proposal in a letter to Vaughan Williams 'offering many more kisses' in return for a transcription, was promptly accepted.⁹² OUP's *A Bach Book for Harriet Cohen*, published in 1932, under WGW's supervision, was a compliment indeed, for twelve well-known English composers, Bantock, Bax, Berners, Bliss, Bridge, Eugene Goossens, Howells, Ireland, Lambert, Vaughan Williams, Walton, and WGW, each contributed a Bach transcription dedicated to her. The arrangements, totally contrasting in style and selection form a fascinating collection, illuminating the possibilities of the genre, and the varying interests of the contributors (for example WGW's arrangement contains much more in the way of performance guidance for the various voices).

⁸⁷ Palmer, R, *British Music*, (Skelton Robinson: London, 1947), 63.

⁸⁸ *A Dictionary of Music and Musicians*, General Editor: Eaglefield-Hull, (A., J. M. Dent & Sons Ltd: London & Toronto, 1924), 324.

⁸⁹ Vaughan-Williams, U, 1988, 181.

⁹⁰ Cohen, 1969, 183.

⁹¹ Ibid. WGW had turned the pages for Cohen, the latter regarding it as 'a great honour', at a Newcastle Chamber Music concert on 21 November 1929 when she performed the Franck piano quintet with the Pro Arte String Quartet. Perhaps it was at this time that the project began. See Ibid, 156.

⁹² Ibid., 187.



Ex. 27: R Vaughan Williams, Choral and Choral Prelude I Choral 'Ach, Bleib bei uns, Herr Jesu Christ', No. 10 from *A Bach Book for Harriet Cohen*, OUP, 1932.

The pieces were in alphabetical order, WGW's ending the collection with the Chorale Prelude 'Wir glauben all' in einem Gott, Vater'. WGW wrote to Cohen in April 1932: 'I understand that your Bach Book is approaching completion. You will remember of course, the University to which the original MSS is to be presented is Glasgow. I need not advance any arguments, Love from W G Whittaker.'⁹³ Cohen played the whole book at a Queen's Hall concert given with Tertis on 17 October 1932, performing the book in two halves, each preceded with a contemporary sonata for viola and piano, 'Tertis choosing his arrangement of Delius' second Violin Sonata, and Bax's Viola Sonata.'⁹⁴ Cohen had invited George Bernard Shaw to attend and he sent her, by return, the three volumes of his *Music in London*, inscribing in the first:

The Bach Book sounds like one of the
 Barber's brothers in Cornelius's opera –
 'It's nice and easy'.

I should call the concert Five finger
 Exercises for Harriet

by
 Infatuated Celebrities.⁹⁵

⁹³ Letter to Harriet Cohen from WGW, 25 April, 1932, Principal's letters, SNAM, *GB-Guth*.

⁹⁴ Delius much admired Tertis's performance of his second Violin Sonata, writing on 1 December 1929 from Grez-sur-Loing: 'I have only just heard my 2nd Violin Sonata played by you for the 'Columbia'. It is marvellously beautiful, and I am overjoyed. I cannot imagine it better played. You have got *so* inside the music, and I never thought the viola could sound so lovely. What a great artist you are!' See: Tertis, L, *My Viola and I*, (Kahn & Averell: London, 1974), 69.

⁹⁵ Cohen, 1969, 183-184.

In 1933 Cohen performed *The Bach Book* in America at a Koussevitzky concert in Boston. In 2001, the pianist Angela Hewitt recorded some numbers from the book in a CD of Bach Arrangements for the piano.⁹⁶



Ex. 28: W G Whittaker, No. 12 from *A Bach Book for Harriet Cohen*, 'Wir Glauben All, in Einem Gott, Vater', OUP, 1924.

Two other members of the 'Academy group' were Rae Robertson and Ethel Bartlett, who, in common with the others, according to Scholes were '...more intent on tone, phrasing and general refinement than on the display of power', effecting 'a twentieth-century reform in British pianoforte playing'.⁹⁷ Robertson and Bartlett gave recitals at the second Anglo-American Music Conference in Lausanne in 1931, meeting Hubert Foss who was also taking part. In 1934 Foss appointed them editors of *The Two-Piano Series* for OUP. Foss himself was interested in writing for the combination, WGW writing to him (in an undated letter, probably of around 1932) 'Congrats on the 2 piano arrangement of Newcastle. It kept us all intrigued from start to finish, full of delightful surprises & ingenious treatments. I did not know that you were such a contrapuntist'.⁹⁸ *The Newcastle Dance* was published in 1934 with the typically artistic, bold Foss cover of the series, a diagrammatic sketch, seen from above of two interlocking grand pianos on a right-angled carpet (the colour varying according to the different composers), with the dedication 'For Ethel Bartlett and Rae Robertson'. Not to be outdone, WGW arranged 'Wachet Auf, Ruft uns die Stimme' (the first arrangement in the *Bach Book for Harriet Cohen*, selected by

⁹⁶ Hyperion Records, 'Bach Arrangements', Angela Hewitt, CDA67309.

⁹⁷ Scholes, P A, *The Mirror of Music 1844-1944*, Vol. I, 312.

⁹⁸ Letter from WGW to Foss, Correspondence, I, 234: In the private archive of Diana Sparkes, Southampton.

Bantock) for the series, ‘for Ethel Barlett and Rae Robertson in intensest admiration’, published in 1935.



Ex. 29: ‘Sleepers Wake’ arranged for two pianofortes by WGW, *The Two-Piano Series* edited by Ethel Bartlett & Rae Robertson, OUP, 1935.

With WGW’s discovery in 1917 of his rented cottage at New Deanham near Wallington Hall (probably through Colonel William Orde, founder and organiser of the Wansbeck festival, WGW adjudicated there in 1916) as a spur, he spent as much time as possible in the holidays there composing. He struggled at this time to satisfy Holst’s conviction that he ‘had something to say’.⁹⁹ WGW’s efforts to date, from his youthful *Alla Gavotta*, of which he had burned the parts after an unsuccessful school orchestra performance, to his doctoral composition for Durham University, a setting of the American poet Bryan which attracted comments from the examiner which WGW found ‘Strange and wonderful’, had dispirited him. When Bridge passed him on after a few remedial lessons to ‘a Cathedral Organist’ who wrote on one attempt at free five part string writing: ‘It is evident that you have not the slightest faculty for composition’, at a time when WGW was well-known for his folk-song arrangements. A demoralised WGW felt unwilling

⁹⁹ Aut VI, 36.

to continue with theoretical composition.¹⁰⁰ Perhaps because of his study of Bach's harmony, WGW saw no point in stringently following rules, and seemed to confuse the type of harmony suitable for an examination assessment with that employed for free composition. Feeling that he had been asked to sacrifice all his musicianship and become merely a 'reckoner of intervals' he nevertheless continued.¹⁰¹ Having been given a March for organ by Smart to arrange for full orchestra, WGW plunged into the task with enthusiasm (Huntley having always found his orchestral arrangements satisfactory): 'When the pages came back they looked as if a spider had escaped from a bottle of red ink and meandered over the sheets'.¹⁰² Unable to 'knuckle down to all this stupid pedantry', WGW gave up his study of harmony and took up the study of French and German.¹⁰³

After several years studying the works of Debussy and Ravel, introduced to him by his adult pupil, the engineer T J Guéritte, and his passionate interest in the work of Holst and Vaughan Williams and other 'moderns', WGW followed a free form of composition. For several years, with Edward Clark (a pupil of Schoenberg) and his father J B Clark, WGW had publicised French music, lecturing, illustrating Clark's lecture, and performing modern French music. WGW conducted Debussy's *The Blessed Damsel* at an ACCS concert in 1916, and organised and conducted Debussy's *La flûte de Pan*, played by Louis Fleury, at a private concert at Jesmond Dene House in March 1918. WGW had already visited Paris to hear *Pelléas et Mélisande*, and appreciated Debussy's *Orchestral Sketches*. During the 1914-1918 war, WGW had discovered Satie's *Gymnopédies* and gave lectures on the works of that composer. Ravel's *Mother Goose Suite* was performed at an ACCS concert in December 1918. Later, in 1921 WGW wrote detailed programme notes for a performance of Ravel's quartet by the London String Quartet, in his Bach Choir Chamber Music series, mentioning Ravel's 'stern rejection of irrelevant matter'.¹⁰⁴ All these influences helped to form his new style, especially his sight of Holst's *The Planets* in its early stages. Fleury's visit to Newcastle (his second meeting with WGW) was significant as the latter was a close colleague of Schoenberg and frequently toured with the composer, playing his *Pierrot*

¹⁰⁰ Aut VI, 9.

¹⁰¹ Ibid.

¹⁰² Ibid.

¹⁰³ Ibid.

¹⁰⁴ Whittaker, W G, Programme notes for concert including Ravel's String Quartet in F, BC, 16 March, 1921, Programme collection, GB-NEcl.

Lunaire, enjoying overcoming its difficulties, and delighting in observing the audience's reaction to the piece.¹⁰⁵ From 1909 Schoenberg had written in an atonal style. WGW adopted Schoenberg's uncompromising Expressionist style (which pre-dated Schoenberg's serial composition in 1923) when writing his *Three Mood Pictures*, his only serious piano composition, at New Deanham in August and September 1918. He was obviously conscious of Schoenberg's *Six little Piano Pieces* Op.19, published in 1913, but the title of 'Mood Picture' was that which Holst originally gave to the movements of *The Planets*. WGW's report to a Symposium on the psychology of composition at Glasgow University in 1942, sheds light on his attitude to the legitimate exploration of new fields of expression, which might exclude the audience: 'While the invention of music may be inspired by accepted ideas, it is often occupied in practice with the expansion of these ideas into new and unforeseen shapes and forms.' He continued: 'The mind responds to the impression gained from hearing a given performer and instrument, and this leads on to the use of those powers in a new and creative way', though he added '...the composer, not the performer, is the real master of music'. Whilst sympathetic performers were a necessity, WGW thought audiences not essential to creativity: 'in comparison with the presence of performers, the audience is of lesser importance...It is possible for remarkable compositions to be produced when there is little hope of their being performed'.¹⁰⁶ In the case of *Three Mood Pictures*, unpopularity was its fate, a review in the *Musical Times* dismissing the pieces as being 'further exasperating essays in dissonance'.¹⁰⁷ The reviewer tolerated the 'ugliness as a whole' of 'Satyrs' because of its title, observed that the 'prolonged shake' of 'A Trill' was accompanied by 'all sorts of conglomerations of notes are piled up' with 'plenty of consecutive bare sevenths' or 'octaves which have met with an accident' and grudgingly acknowledged the 'poignant and impressive middle section' of 'A Lament', the rest he wrote 'wings my feelings the wrong way'.¹⁰⁸ 'Mr Whittaker', thought the reviewer, was 'far, far better as a choral writer'.

¹⁰⁵ Austin, W W, *Music in the 20th Century* (Norton & Co.: New York, 1966), 194.

¹⁰⁶ Whittaker, W G, 'Musical Inspiration', Symposium on the Psychology of Music and Painting, report in *The British Journal of Psychology* (General Section), Vol. XXXIII, Part 1 (July 1942), Glasgow University and the Glasgow School of Art, 40.

¹⁰⁷ 'New Music', *Musical Times*, Vol 62, No 945 (1 November 1921), 781.

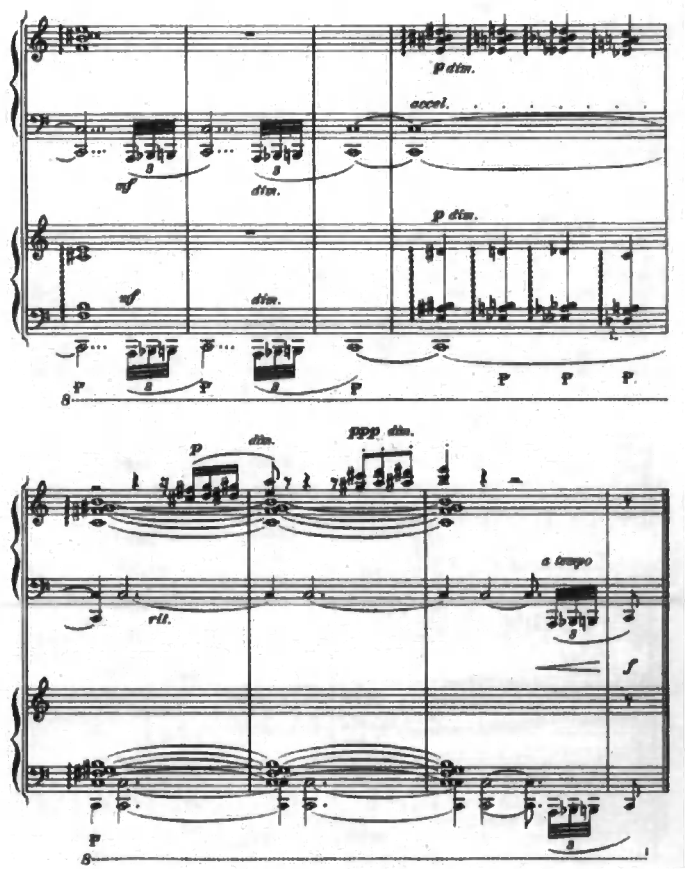
¹⁰⁸ Ibid.



Ex. 30: 'Satyrs', No. I of *Three Mood Pictures*, composed 1918, published 1921, Winthrop Rogers

The first movement, 'Satyrs' (dedicated to Walter S Corder, supporter of the Bach Choir), *Allegro con fuoco, capriccioso* is written in free atonality, with great dissonance in the cluster chords which punctuate the movement, and is highly atmospheric and effective, requiring a high level of pianoforte technique, and demonstrates Skryabin's use of augmented triads and augmented fourths. The piece begins *f* in 4/4, with a left hand octave downward leap of a minor seventh to an octave C sharp, answered by a chromatic double fourth ascending group starting on C sharp in the treble, which, after a further downward leap of a seventh in the bass, this time to B, ascends in double fourths to A. The bass continues in semibreve octaves to fall to E, with commentaries in the form of descending arpeggio passages containing augmented triads and diminished fifths, interspersed with a 3/8 bar of leaping staccato cluster chords. The seventh leaps are inverted and appear in the treble, and the chromatic double fourths descend, then a double octave ascending arpeggio from D and D sharp climbs to C and A sharp and three 5/4 bars of contrary motion writing, including anticipatory triplets highlighting chords on C sharp, and C followed by a descent, leaping in octaves on F to the bottom of the keyboard, with the

triplet anticipations, marked *impetuoso e accel.* to a long chord with F in the bass, against an augmented chord on D, marked *diminuendo*. At the *a tempo*, the F pedal is held for the whole of the middle section, while arpeggiated harp-like thirteenth chords in minims, blurred by legato pedalling descend from F sharp to G sharp against rumblings of the chromatic triplet figure, a double stave being required by the notation. Trills (marked ‘no turns’) and accents are used as incremental articulation, in the manner of Boulez, with more complicated rhythms as the climax is reached. The piece ends with a long C pedal, against the harp chords, accelerating to the *ppp* ending, a chromatic triplet anticipation ending on C, again on a double stave:



Ex. 31: ‘Satyrs’, No. I of *Three Mood Pictures*, last eight bars.

The second movement, Figure 4, (dedicated to Deans Forster) ‘A Trill’, is marked *Moderato*, has the feeling of a study, and hints that the idea for exploring the theme has been stimulated by the first movement:

Moderato
p
p
mp

begin the trill slowly and accelerate

The musical score is written for piano and consists of three systems. The first system shows the right hand (R.H.) with a trill in the treble clef, starting on E-flat. The left hand (L.H.) provides harmonic support with chords in the bass clef. The second system continues the trill, with the left hand playing arpeggiated chords. The third system shows the trill ending, with the left hand playing arpeggiated chords. The score includes dynamic markings (p, mp, pp, ff) and articulation marks (accents, slurs).

Ex. 26: 'A Trill', No. 2 of *Three Mood Pictures*

Beginning in 4/4 time, there are frequent changes in time-signature. The three sections are clearly separated by the dropping of the trill an augmented fourth from E flat to B and the change in key signature from E flat to no key signature, both returning for the last section.. The E flat trill in the treble announces the sonority but there is no feeling of 'key' in the relentlessly dissonant chords, many of them built on seconds. Arpeggiated harp-like chords appear again. The *p* dynamic at the beginning 'bulges' in places, between *pp* and *mf*, eventually rising to *ff* for six bars before fading to *ppp* and more tiny *crescendo./diminuendo* inflections, which end the first section as the harmony moves to a first inversion of E flat, and the trill collapses in a chromatic

run of fifteen demisemiquavers to the second section, shown at Figure 5.

Allegretto

capriccio

p

pp

P *P* *P* *P* *P* *P* *P* *P*

Ex. 33: 'A Trill', No. 2 of *Three Mood Pictures*

The trill is now taken up by the left hand on B, against a dotted diatonic chord figure, swiftly followed by parallel major seventh chords, then resolving seconds decorated by triplet acciaccaturas, the trill disappearing in a 5/4 bar of descending chromatic scale. The *ppp* trill on a low E flat has against it a harp like chordal solo in the right hand, marked *ff*, ending in a *più mosso* coda which gradually slows as the trill slackens before a first inversion E flat major chord.

ff

dim.

Più mosso

p

rit. dim.

gradually

slacken the trill

ppp

Wm. Thompson & Co. Ltd. 1900

Ex. 28: 'A Trill', No. 2 of *Three Mood Pictures*

‘A Lament’ (dedicated to A E Belmont, of the CU) is technically the most demanding of the three movements. It is centred round C, begins loudly, is marked *Largo e Maestoso* ends the group, and is a *tour de force*.¹⁰⁹ Although only eight pages long it is massive in sound, using the whole keyboard, its initial chord, based on C and including all the white notes, moves down to an equally discordant chord on F sharp at the bottom of the keyboard, the melody dropping a minor seventh, as in the first movement, the figure repeating. These two ‘sighs’ are followed by an ascending *fortissimo* ‘cry’ in dotted note chords, illustrating the title, soon contrasted by a *tranquillo* passage.

The musical score for 'A Lament' is presented in three systems. The first system begins with the tempo marking 'Largo e maestoso.' and a piano (p) dynamic. The left hand features a prominent dotted rhythm motive. The right hand has a melody that includes a minor seventh interval. The second system continues the piece, showing a crescendo ('cresc.') and a decrescendo ('dim.') in the right hand. The third system concludes with a decrescendo ('dim.') and a marking for the 8va bass. The score is written for piano and includes various dynamic and performance instructions.

Ex. 29: ‘A Lament’, No. 3 of *Three Mood Pictures*

The repeated dotted rhythm motive in the left hand, which commentates from the beginning on the chordal exclamations, continues like a persistent mantra and occurs in different registers and

¹⁰⁹ Under the title are the initials ‘E E H’. It is not known to whom this refers.

notations, until a double fifth triplet ostinato, appears in the left hand (in effect a slow trill on E and B), marking the start of a *ppp* central section and continuing for 25 bars, against huge chords in dotted note rhythms. The last section begins with a *f* melody, a statement marked *sonore* in the bass moving from E to A sharp, before the ostinato figure becomes single triplet alternations on C and D, moving sinuously through other pitches and time signatures until the climax is reached with a *pesante* dotted anacrusis group preceding a crashing, pedalled, wide C major chord. The coda section ends in quiet resignation on a second inversion chord on C.

Ex. 36: 'A Lament', No. 3 of *Three Mood Pictures*

It should be said that WGW's attitude to composition in general was not as uncompromising as it appears in *Mood Pictures*. He also told the Symposium: 'The urge to compose...often takes the form of a desire to provide something for other people to enjoy and value for themselves...[otherwise] the whole value of the work of composition would be lost and would indeed become pointless'¹¹⁰ Needless to say WGW's modern compositions drew criticism. A review in DUJ hoped that WGW 'has not entirely discarded the delightful style that we all know and like in his songs and Folk-Tunes for the ultra-modern idiom of... the 'Three Mood Pictures' for Pianoforte'.¹¹¹ The work had taken WGW 'from 8-10 months all told' to

¹¹⁰ Whittaker, *The British Journal of Psychology*, July 1942, 44.

¹¹¹ Reviews of WGW & Percy Scholes works, DUJ, New Series Vol, XXIII, No. 1, (Dec 1922), 494.

compose.¹¹² He orchestrated it for a performance by Adrian Boult with the Birmingham City Orchestra, in which form it was broadcast by the BBC in 1933.

6.3 SOLO, UNISON, AND SMALLER PARTSONGS

'It is important that the poems should be of a high order. The Blest Pair of Sirens, Voice and Verse, must be harmoniously mated throughout.'¹¹³

WGW admitted that among his 'most precious memories' were the yearly prize-giving events for which he planned and conducted his intensively rehearsed programmes for his singing groups at the Newcastle girls' schools (the CNHS and Rutherford girls' School) where he worked for many years from about 1909. Also, each March, he conducted the annual concert of ACCS.¹¹⁴ It would seem only natural that WGW would embark on some vocal compositions for these events, and it is rather surprising that for a long time this was limited almost exclusively to folk-song arrangements. Around 1907, according to R C Moles (an old Rutherford friend of WGW's from Jesmond Methodist church), WGW began to write music for ACCS events, but he also, probably in that year, wrote one original song. On 10 July 1907, Rudyard Kipling was awarded an honorary degree at Durham University (when for the first time BA degrees were to be awarded to AC students), probably motivating WGW to compose a setting of Kipling's 'The Children's Song', from 'Puck of Pook's Hill'.¹¹⁵

The move towards an improved repertoire for use in school singing classes, instigated by Stanford, was manifested in 1895 by the school song book *Gaudeamus*, produced by John Farmer (one-time music master at Harrow, where he wrote *Forty Years On*, and from 1885 organist at Baliol College, Oxford), Newcastle having the benefit of Farmer's presence in 1896 when he lectured to NLPS on 'Music in School Life'. Stanford had previously drawn up schemes for school use, including his national songs of the four nations, and these gained impetus in 1906 with the publication of *The National Song Book*, produced by Albert Percival Graves (an inspector of schools in Dublin) with assistance from Hadow and Somervell. This volume was a successor

¹¹² Letter from WGW to T E Morrison of the BBC, 9 November, 1933. From Principal's letters, SN-AM, GB-Guth.

¹¹³ Whittaker, 1925, 106.

¹¹⁴ Aut VI, 16.

¹¹⁵ DUJ, Vol. XVII, No. 15, 10 July, 1907, 172.

song was much beloved of the girls (and was described as WGW's 'strange but wonderful setting' by George Dodds in 1925), being adopted, with Louise Dyer's influence, as the national children's song for the state of Victoria.¹¹⁷ This style of composition had been in vogue for some time, and was linked to the romantic ideals associated with the British race. Local interest in patriotic songs was illustrated by an article in an article in DUJ in March 1913 on Henry Newbolt's verse, 'Land of Hope and Glory'.¹¹⁸ Interestingly, WGW supplied no school song as such for CNHS, but the fact that he ended every prize-giving with 'Here's a Health unto his Majesty', sung by the whole school, demonstrated that WGW thought the need was now established for such an item. Indeed he writes in *Class-Singing* 'It is well to have some school song, like Farmer's 'Forty Years On', as a traditional doxology. If this function is properly handled it becomes one of the most delightful features of school life, eagerly anticipated, and in after years gratefully remembered.'¹¹⁹

A major influence on school music, already mentioned, is referred to in the same 1913 edition of DUJ, in Philip H Bacon's article 'The Folk-song pestilence', in which he complained of the ubiquitous nature of the genre of folk-song in the early years of the century, nevertheless acknowledging the usefulness of folk song arrangements in education: 'Most elementary schools now sing them, and for school purposes they are admirable adapted and constitute a great improvement upon the children's songs of the past'.¹²⁰ Cecil Sharp had made his first visit to lecture in Newcastle in 1910, to give his ideas on 'English Folk Song' to NLPS, and he had recently returned in 1913 to lecture on 'English folk songs & dance airs', Bacon referring to this last occasion in his article, protesting: 'this cannot be made into a National style of music'.¹²¹ WGW had been given a particular stimulus to his folk song arranging when, in March 1908, Ernest J Potts, a local baritone with an excellent voice, sang as a soloist with the male voices of WGW's ACCS choir in their March concert, in Stanford's *Songs of the Sea* to Newbolt's words. A life-long collaboration with WGW began and for the rest of his life Potts sang WGW's North Country folk songs, with style, panache, and a fitting accent. WGW considered him the best

¹¹⁷ *The Newcastle Journal*, 25, 5, 25, John Whittaker's Scrapbook.

¹¹⁸ DUJ, Vol. XXI, No. I, (new series), (12 March, 1913), 84.

¹¹⁹ Whittaker, 1925, 112.

¹²⁰ DUJ, Vol. XXI, No. I, (new series), (12 March, 1913), 84.

¹²¹ *Ibid.*, 82.

exponent of his arrangements. (WGW wrote to Clarrie after Potts' death after succeeding in recovering some recordings of his folk songs, made with Potts: 'It was thrilling to hear EJP's glorious voice & marvellous dialect & superb interpretation again. He WAS a master & in these songs seemed the very personification of the genius of the people of the North Countrye.')¹²² WGW's unison arrangements, with piano accompaniment, used by Potts and school choirs were published by Curwen, in 1921 as *North Country Ballads, Songs & Pipe Tunes*. WGW was always willing to alter these at the drop of a hat, to accommodate whatever forces he had, always insisting on much variation in dynamics.

WGW's keen interest in literature, now acknowledged as a key ingredient in the making of a good song, had been encouraged in his childhood by his father's love of books, but it was now fostered by changes in the educational system and the subject was discussed locally. The establishment of a final honours school in English Literature at Oxford in 1893, followed years of lobbying for academic recognition for the subject by Churton Collins, who in 1896 lectured at NLPS on 'The True use of books'. In 1897, Israel Gollancz spoke on 'The Geographical distribution of Old English poetry'. A link between literature and music was made by Dolmetsch in 1899, when he lectured in Newcastle on 'The Music of Shakespeare'. Hadow, just before his arrival in Newcastle in 1909, had co-edited with his sister Grace, in 1907, *The Oxford Treasury of English Literature*, and gave a lecture on 'Schumann' in 1910. Other stimulating visitors that year were John Masefield, who spoke on 'William Blake', and Alfred Percival Graves on 'A night with Irish fairies'. William Hazlitt, first Professor of English Literature at Oxford from 1904, lectured on the Elizabethan 'Walter Raleigh', a typically Romantic historical subject.

This focus on poetry and literature was the background of increasing interest in solo song as a means of artistic expression, and had been illustrated in Newcastle by the pioneering solo song recital given by the Henschels at NLPS as early as 1900. WGW had heard singers such as George Santley and his family, Ben Davies, and Dame Nellie Melba at the Town Hall concerts, and observed the swing away from royalty ballads, in a 'a radical transformation in the aesthetic status of English Song'.¹²³ For in the 1870s and 1880s 'no composer was likely to feel proud of

¹²² Letter from WGW to Clarrie, 11 January, 1942.

¹²³ Banfield, S., *Sensibility and English Song* (CUP: Cambridge, 1985), 2.

concerning him - or herself - overmuch with the genre.’¹²⁴ Stephen Banfield, in his *Sensibility and English Song*, lists five events that were historically important in this transformation, beginning with the performance of Elgar’s *Sea Pictures* at the 1899 Norwich Festival, and of Somervell’s Tennyson song-cycle, *Maud*, at the Salle Erard at the end of that year.¹²⁵ *The Vocalist* (preceded by *The Dome*) was founded in April 1902 (continuing until December 1905), with contributions from Yeats, Dunhill, Coleridge-Taylor, Delius, Liza Lehmann, Martin Shaw, and Elgar. Vaughan Williams’s ‘Linden Lea’ appeared in the first issue, earning him more than any subsequent work, and both Frank Bridge and Holst had songs published, including the first of Holst *Vedic Hymns*. Vaughan Williams’s ‘Silent Noon’ appeared in 1903. A significant publication was that of A E Housman’s first volume of poems, *A Shropshire Lad* in 1896, subsequently set by many fine English composers.¹²⁶ ‘By 1914’, Banfield writes, ‘...the isolated upheavals had joined up to form an unmistakable eminence, an impressive mass of English song which provided the foundation for the technically mature inter-war achievements’.¹²⁷

Another element in musical composition at the turn of the century was the interest in the Celtic revival (or ‘Celtic Twilight’), with its associated interest in the origin and growth of religion. William Sharp (who also wrote as Fiona MacLeod) published *Lyra Celtica* a collection of Celtic verse appearing in 1896 and Sir James Frazer’s *The Golden Bough* (1890-1915) which Banfield writes ‘was a major landmark in the development of comparative mythology and must have given added impetus to the bewildering variety of spiritual causes...’¹²⁸ Bax became the chief exponent of Celtic music, and the poet Yeats led the Celtic revival with Seumas O’ Sullivan, James Stephen and Padraic Colum. In 1905, G. K. Chesterton spoke to NLPS on ‘Old English and Scottish Ballads’.

Despite the development in song composition, WGW remained aloof from composition, probably because of the weight of his commitments and responsibilities. He was, after all, until 1909 a church organist which filled any spare time left from his teaching, lecturing and conducting responsibilities. When WGW failed his doctorate in 1909, he abandoned any

¹²⁴ Ibid.

¹²⁵ Ibid.

¹²⁶ WGW delivered a lecture comparing different settings of *A Shropshire Lad* at AC in October 1924.

¹²⁷ Banfield, 3.

¹²⁸ Ibid., 248.

ideas of re-sitting, instead broadening his interests and taking up the study of French and German. He also left St. Paul's Presbyterian Church in July, weary of the trials of organised religion (though perhaps also seeking another post which eluded him), then, for a while on Sundays, 'lay on the couch and read widely', attending Nonconformist Churches in the area on Sunday evenings.¹²⁹ He afterwards delivered a 'devastating' paper on the subject of music in Nonconformist Churches to the local Free Church Musicians Union (founded by him in 1909 with George and Yeaman Dodds).¹³⁰ Until the war, he engaged himself on Sunday mornings with chamber-music gatherings at his home, 'playing through the whole repertoire of pianoforte trios, quartets & quintets', and having joined the *Musical League* in 1908, he now opened a Newcastle branch.¹³¹ It was probably the arrival of Hadow in 1909, an encouraging Principal at AC, which turned WGW's attention to modern English song composition. Soon Hadow was taking part in ACCS's annual concert, accompanying Lilian Buckley in three of his own songs (settings of poems by Austin Dobson, 'A Song of the Four Seasons', and 'The Milkmaid', and Burns's, 'Of a' the airts') in 1910.¹³² At a national level, the first performance in 1909 of Vaughan Williams's *On Wenlock Edge*, provoked a *frisson* nationally among musicians, due to its innovatory style reflecting the composer's study with Ravel.

Always 'in touch' nationally with the modern influences on English song, WGW was soon immersed in the national trend towards better song writing, but at this stage from the point of view of the consumer, endeavouring to improve the standard of singing in his own classes by laying great store on the use of good literature for song settings. In 1913, he included two-part songs by Charles Wood - 'When young leaves', and 'Night'- and a song by von Holst - 'Clouds o'er the Summer Sky'- in one of his programmes. Hadow had given a helpful lecture to NLPS, 'Some English Song Writers', in 1912. WGW, a gifted singer himself, taking lessons from Frederic Austin, was also knowledgeable about the technical problems besetting the song-writer. From 1913 the influence of Walford Davies was felt, the latter giving two lectures to NLPS in 1913, including one on 'Voice and verse'. All WGW needed to begin composition was

¹²⁹ Aut VI, 3-4.

¹³⁰ Ibid.

¹³¹ Ibid., 4.

¹³² In 1910, with Dame Ethel Smythe, Hadow received an honorary degree of Music from the University of Durham. Information from D W Downes, late of the Music Department, Durham University, from his Register of Graduates in Music, University of Durham.

encouragement and this came from Holst, whose correspondence with WGW began in April 1913, WGW's new Conservatoire choir singing Holst's *Cloud Messenger* in December that year, and WGW by now was a talented arranger of folk-songs for class-room and Choral group use.

It was March 1914 before solo songs began to appear at WGW's college concerts, Potts singing Schönberg's 'Dank', Op 1, No 1, and Wolf's 'Der Musikanter', but at the same concert the gifted Ella Stelling of West Hartlepool (probably either a friend or pupil of Lawton's who taught in that town) sang two songs by Cyril Scott, 'Lullaby' and 'Blackbird's Song', to words by Rosamund Marriott Watson. During the war, in March, 1915, in the Town Hall (since AC was now a military hospital), Frederic Austin sang a group of solos at the college concert.¹³³ Beginning with songs by Sibelius, Moussorgsky, Borodin, and Debussy, Austin next sang Vaughan Williams' cycle 'The Vagabond', 'The Roadside Fire', by Quilter, 'The Jocund Dance', Norman O' Neil, 'Where be you going?' (Keats), and then his own 'The Sleepers' and 'The Twelve Days of Christmas'. In 1915, Dorothy Silk sang with the women's voice choir at AC in *La demoiselle élue*, a cantata by Debussy, set to Rossetti's *Blessed Damozel*. Hadow accompanied Silk in four of his songs, to words by Stevenson, Tennyson, P J Bailey, and Mary E Coleridge. In her second set, Silk performed Frederick Austin's 'Home thoughts from abroad' (Browning), Harty's 'A Lullaby' (Cahal O'Byrne) and Holbrooke's 'Summer Sweet' (Katherine Tynan-Hinkson). In March 1916, Holst's third group of *Veda Hymns* was performed at the Conservatoire, and Dorothy Silk performed three Hadow songs, 'Bright is the ring of words', 'The City Child', 'The Rose and the Nightingale', and 'Chillingham', finishing with songs by Austin, Harty, Holbrooke, and Balfour Gardiner.

In June 1914 Holst came north to encourage WGW to compose (see Chapter 1), he, according to Mary Pollitzer, asked WGW if he had ever composed music of his own: 'The answer was in the affirmative, but that it was buried away in a drawer - considered unsatisfactory'.¹³⁴ Thereafter, 'upon every successive day of the walking tour, Gustav referred to this subject, urging WG to unearth his works to get them published & to write more & more'.¹³⁵ So persistent was he that, according to Mary Pollitzer, WGW felt he must try to follow his

¹³³ Austin had sung in the Drill Hall at Durham much earlier, on 17 March 1904, at a concert with the young Newcastle-born violinist Marie Hall.

¹³⁴ Pollitzer, Mary, personal letter to the writer, May 1998.

¹³⁵ Ibid.

friend's advice. By December 1915 Holst was giving WGW by post advice on composition, but life during the war in Newcastle was far too busy to allow much composing. Following WGW's discovery of a holiday cottage at New Deanham in July 1916, circumstances improved, the new quiet environment giving him the opportunity to write both material for his choirs and groups, and original pieces. The first original choral composition still in evidence (probably composed for use at Rutherford, the CNHS, or AC, where only a women's choir existed during the war) is an unpublished setting, written in 1917, of Wordsworth's 'Early Spring' in two parts, for equal voices and piano, the choice of lyrics following MacNaught's 1901 Code which stressed the necessity of good quality music for use in schools, and the use of the work of serious poets for song writing. The following year on 10-11 April, WGW set 'Cake and Sack' (published as 'Old King Caraway') from *Peacock Pie*, by the extremely popular Georgian poet Walter de la Mare. Holographs of these first efforts (the latter arranged both for vocal quartet and piano, and as a two-part setting for equal voices and piano) remain in the Whittaker Collection, Glasgow University.

After WGW's much-respected father-in-law died at the end of 1916, Annie Lawton became involved in more of WGW's concerts, joining the BC for the Holst concert planned for the spring, and in subsequent concerts as a soloist.¹³⁶ WGW's local popularity had increased because of Holst's March 1917 visit to conduct his *Choral Hymns from the Rig Veda, Second Group* and there was much local press coverage. Clara suffered a breakdown, going to Bournemouth for several weeks. Lawton was soloist in the December AC concert, with Ella Stelling, Walter Clapperton, and Robert Peel, which presented a feast of British songs, including Frank Bridge's 'The Devon Maid' (Keats), Ernest Walker's 'Bluebells from the clearings' by Henley, two songs by Bainton to words by Sharp (Fiona MacLeod), 'Lullaby' and 'Roseen-dhu' and Vaughan Williams's *Willow-wood*. There were also songs by Parry, 'To Lucasta on going to the wars', and 'To Althea from prison', Balfour Gardiner's 'Roadways', (Masefield), Butterworth's 'loveliest of trees' (Houseman), and Ireland's Masefield setting, 'Sea-Fever'. The AC concert in 1918 included 'Ode to Autumn' by Orsmond Anderton, secretary to Bantock and brother of Basil Anderton,

¹³⁶ A newspaper obituary of Capt. Watkins, for 22 years secretary for the local Bible Society, wrote of 'his immense gifts, his splendid physique, his strong, beautiful face, his rich deep voice, his power of cultured and graceful speech, his strong and forceful character, his great, good heart'. 'Northern Worthies', press-cuttings book collected by R W Martin. *GB-NEd*

librarian of NLPS, Bainton's 'Blow, bugle, blow', Havergal Brian's 'Ye spotted snakes', and Ernest Walker's 'In Pride of May'. In March 1918 at ACCS, Lawton was soloist in Bantock's 'The Seal Woman's Croon' to words by Kennedy-Fraser, in a concert of British Music by the BC in March 1918.

In 1917, WGW, who had studied Holst's scores in great detail, lectured to NLPS on 'Exoticism in British Music', Edmund Fellowes talked on 'English Madrigals' and Walford Davies lectured on 'Melody'. With his attention much more concentrated on solo singing, perhaps through Lawton's contributions, in August 1917, at New Deanham, WGW made his first attempts at original solo song writing with setting for mezzo soprano and pianoforte of John Fletcher's, 'Song of the River God', unpublished.¹³⁷



Ex. 39: 'Song of the River God', opening bars of setting of words by Fletcher, WGW MS, 1917, Glasgow University Library.

It is a simple but effective and original 30 bar composition, beginning with an ostinato figure introduction, representing running water which continues throughout except during the declamation of the words 'but ever live with me' from the vocalist in the sixteenth unaccompanied bar. Even in this early song, WGW's use of successive melodic leaps, often of a seventh, are in evidence:

¹³⁷ See Whittaker Collection, Holograph Call Number MS Whittaker 31, GB-Gu.



Ex. 40: 'Song of the River God', b. 13-16, showing melodic leaps in the vocal part.

This song would almost certainly have been written for Ella Stelling who had sung as a mezzo soprano soloist with ACCS from 1913 in Schumann's 'Faust', in Bach's Church Cantata No. 104 in 1914, with the new BC in 1916, and with ACCS in a concert of British Music with Annie Lawton in 1917. (Later in 1919, Stelling sang 'with energy and power' the soprano role of Belinda, in a BC performance of *Dido and Aeneas*.)¹³⁸

Although closely involved musically with Bainton, WGW had been slow to follow his friend's example in composing solo songs. The latter had engaged in song composition since 1901 when he arrived to teach at Newcastle Conservatoire, his first (unpublished) settings being four songs by W E Henley begun in February 1899; other poets whose work he selected were those most popularly chosen at the time, Walter Scott, Kingsley, Byron, Keats, Christina Rossetti, Shelley, and Tennyson, demonstrating a 'receptivity to poetry' which Banfield writes was typical of the time.¹³⁹ Living in Newcastle from 1907, Bainton began to conduct the Sacred Harmonic Society and his friendship with WGW deepened, the two often played and performing Wolf songs. Boughton's arrival to perform his *The Berkshire Tragedy*, and *King Arthur* from his *Choral Variations on Folk-song* with Bainton's orchestra, brought a connection with the new *genre* of small

¹³⁸ *The Northern Echo* 22 February, 1919

¹³⁹ Banfield, 90.

scale English opera, invoking a mythical English past. A 'chance encounter' in 1905 with Bantock, had given Boughton a post at the Midland Institute in Birmingham and he was now conducting the Birmingham City Choral Society.¹⁴⁰ Bantock's song 'The Tyger' was performed by Bainton with the Boughton compositions at the Sacred Harmonic Society concert in 1907.¹⁴¹ Michael Hurd writes of Boughton's *Choral Variations on Folk-song* that the way in which the tune was 'bent this way and that to accommodate 'expressive' harmonies and dramatic modulations; broken up to make points of imitation; passed from one voice to another; paraphrased and caricatured all in the interests of the story' was 'calculated to freeze the blood of any devotee of pure folksong', but it certain that, though according to Hurd they violated 'every canon of good taste', the settings were vital and competent and WGW would have found the work interesting.¹⁴² WGW and Boughton formed a life-long friendship, the latter staying with WGW during the 1909 Newcastle Elgar Festival which he attended to conduct his *The Invincible Armada*, composed in 1903 to words by Schiller and now revived. The Festival also gave an opportunity to perform Bantock's work. WGW wrote: 'We were all captivated by the luxuriousness & rhapsodicaness of Bantock's Omar Khayyám'.¹⁴³ Before this, in 1905, following his marriage, Bainton lived in Stocksfield, Northumberland, here meeting the poet W W Gibson, who engaged from this date in writing poems about ordinary people, the two striking up a close friendship. In 1912, Gibson left to live in London where he was befriended by Rupert Brooke, Edward Marsh and other members of the group which, following the publication of five volumes of poetry under the title *Georgian Poetry*, became known by that title, and introduced Bainton to some of his friends, particularly those around Gordon Bottomley. Before Gibson's departure, Bainton set Gibson's verse in his 'Five Songs' Op. 17 written between June 1908 and April 1909, also composing in 1908 two songs for Baritone and orchestra Op.13, to words by Edward Carpenter. He afterwards set poetry of the Celtic variety, also much in vogue, reverting in 1912 to a setting of Tennyson's 'Ring Out Wild Bells' (which WGW, as editor of OCS, accepted for publication in 1923). In 1913, Bainton set his first songs to Bottomley's words, a Song-cycle *A Sister of Sorrow*. After

¹⁴⁰ Hurd, M., *Immortal Hour The Life and Period of Rutland Boughton* (Routledge and Kegan Paul: London, 1962), 24.

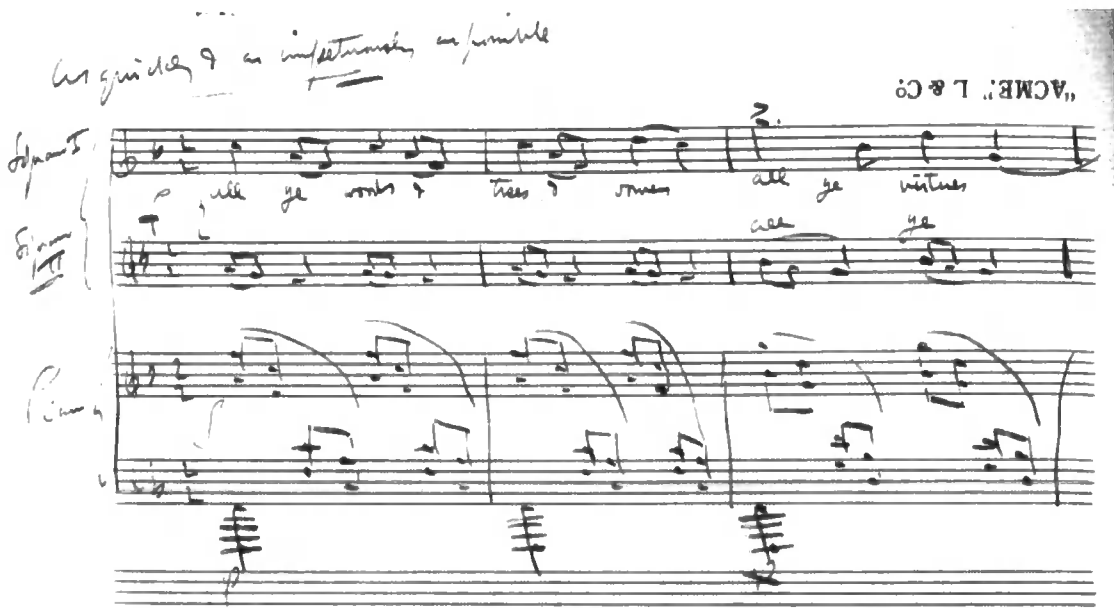
¹⁴¹ The sets of *Choral Variations on English Folksongs* appeared between 1907 and 1910. Ibid., 25.

¹⁴² Hurd, 1962, 136.

¹⁴³ Aut VI, 6.

composing two Elizabethan songs, in May 1914 Bainton wrote ‘The Ship of Rio’ to words by Walter de la Mare, a Georgian poet of tremendous popularity. While interned during the war, Bainton wrote only one song ‘All night under the Moon’, a Gibson setting and after his release, his first song was a setting of Harold Munro’s ‘Nightingale near Wood’, composed in 1920.

WGW may have been too busy to try original song composition or perhaps he was daunted by Bainton’s productivity, but with Bainton in Germany, and with the use of the country cottage for composition, he was now able to make efforts in this *genre*. In his second original song (and also in the undated ‘To Pan’, a two-part song for equal voice to words by Beaumont & Fletcher), WGW largely adopting a modern style of composition, while mainly engaged in composing his piano quintet, *Among the Northumbrian Hills*.



Ex. 41: ‘To Pan’, words by Francis Beaumont, undated MS, composed at New Deanham

Many of WGW’s song compositions were intended, like those of Bainton, specifically for use in schools and colleges. He had a solid background in educational music enabling him to accurately assess the requirements of this genre. WGW’s early connection in 1898 with Stainer (when at twenty-two the former became Instructor in Music to the Normal Department at the College of Physical Science (soon Armstrong College) and then with MacNaught) was extremely informative. When teaching at the Pupil Teacher Centre, of the Education Committee, early in his career, WGW had encountered his first experience of finding ‘how readily young people ‘take’

to the best type of song & how soon they learn to scorn an inferior kind'.¹⁴⁴ This had been made clear in McNaught's 1901 Code which stressed the importance of training children to appreciate the best music as listeners, whilst storing in their memories patriotic, national and folk songs 'with suitable words'.¹⁴⁵ Various collections of suitable material had been made available following the older *English County Songs* by Broadwood and Fuller-Maitland, and in 1898 Cecil Sharp had founded the Folk song Society. Sharp's influence, from 1900, and his *Book of British Song for home and School* published in 1902, in which songs were classified according to theme were not approved by the new Government Inspector for Music, Somervell who criticized the vulgar texts and poor tunes. His aspiration for the child was (like that of Walter Carroll's) that its imagination should be developed, and that it should reach its own conclusions. He made clear his dislike of the use of the modulator in Sol-fa classes, and preferred unison singing, with a concentration on the head voice. In line with concerns about boys' voices, in 1903, Sydney Nicholson (later founder of the School of English Church Music) produced a book, *British Songs for British Boys*.¹⁴⁶ In August 1918 at New Deanham, WGW produced a setting of Burns' 'A red, red rose' for a female voice trio and pianoforte (unpublished), and perhaps aimed at ACCS and Conservatoire singing classes. He continued to write obvious school songs, such as 'Buttercups and Daisies', to a children's poem by Mary Howitt, a teaching song dedicated to 'AL', Annie Lawton, and presumably for one of her singing classes, which was published in the Edward Arnold series *Singing Class Music* edited by Thomas Dunhill (No.16) in 1918.¹⁴⁷ A second song, 'Old King Caraway', a two-part song (No 135 in the series) was published the following year, dedicated 'To Ethel Waddington', appearing in the Edward Arnold 'Singing Class Music' Series, edited by Thomas Dunhill. Ethel and Lily Waddington were friends of Holst's who gave concerts at Blackheath, near Dulwich, the song perhaps written for one of Ethel's concerts. The work is a setting of another de la Mare poem and begins with an open fifth tonic drone, moving to a dominant pedal under a delightful repetition of the melody in the dominant from the altos, 'commented upon' by the sopranos. When the voices sing together *pp* WGW makes much use of

¹⁴⁴ Aut VI, 13.

¹⁴⁵ Cox, 62.

¹⁴⁶ Ibid., 131.

¹⁴⁷ Dunhill was adjudicator at the NEMT in 1920.

dissonant seconds to illustrate the words 'Bird in arras And hound in hall'. The piece has all that is needed for children, both to enjoy in class, and to sing at festivals.

WGW arranged old carols for particular forces, such as his arrangements of 'Chrissemis Day in the Morning' in March 1917, accompanied by piano and strings, Three Folk Carols, by Cecil Sharp (Novello's School-song Book 245, Nos. 1181, 1176, and 1175) for Ernest Potts (Baritone solo) and string nonet, arranged on 24 September, 1917, and Five Carols from the 'Monster Carol Book', arranged for Baritone and Contralto soloists (Potts and Lawton), and string orchestra, on September 5-6, 1919. WGW also began to compose some carol settings, Holst writing: 'When you come to town do show me your settings of carols. I particularly want to see the Chester Nun's one.'¹⁴⁸ Carols were becoming much more popular, and were another kind of 'ancient music' to be revived like folk songs, some of course being newly composed (but inspired by old examples), such as R. R. Terry's book of 'Twelve Christmas Carols' written in 1909, published by Curwen in 1912, and dedicated to his wife. At Thaxted Church, the vicar, Conrad Noel, influenced by his curacy at Primrose Hill, and the new Christian Socialist view of the Church of England from Percy Dearmer's 'The Parson's Handbook', brought back many old customs in worship, Holst writing on Christmas Day 1917 that at church that morning 'We had Bach, Pearsall, Byrd and others this morning also cartloads of carols.'¹⁴⁹

In 1919, in a deliberately 'archaic' settings composed at Newcastle, WGW completed *Two Song Carols*, the words taken from 'Corn from Olde Fieldes' (published by The Bodley Head Ltd.), 'Nunc Guadet Maria' and Lullay! Lullay! The first, marked 'Moderately, quietly, simply', incorporates a Latin phrase or refrain at the end of each of the five stanzas, and is very beguiling, WGW showing considerable skill in setting the strophic words. The piano accompaniment begins with a harp-like ostinato figure in moving fifths over a middle C pedal, descending to a semibreve cadence ending with a B major chord in the bass clef under 'Bona natalicia'. The second stanza, beginning, 'Mary is so fair of face, is in C minor cadencing in G, 'Cum sua potencia' the voice ending as a solo. The next verse, in E minor, containing the line 'Ever on earth She hath mind, That the fiend shall not us bind' ends with the last word 'malicia' rising an augmented fourth C-F sharp as the accompaniment climbs in *ppp* minim chords to a B minor chord. Although the last

¹⁴⁸ Holst, 1974, No. 59, 31 December, [1917], 58.

¹⁴⁹ Holst, 1974, No. 58, Dec 25, 1917, 58.

stanza, again in C, contains the climax with its crescendo to ‘lovely King’ *ff*, made dramatic by the thicker and wider ostinato chords, the vocal line ‘God grant us all a good ending’ quietens, ending on two middle B’s, the semibreve chords in the accompaniment reaching a low E major chord from which rises the solo chant ‘Regnat Dei gracia’. This ends on a sustained B in the voice part, marked *diminuendo*, under which a postlude, marked *una corda* slows and quietens to a *ppppp dolcissimo* E major arpeggiated figure. Such bitonal behaviour again suggests Holst’s experimental templates, not least the example of ‘Mars’ in *The Planets* where C and B play a pivotal role.

The image shows a musical score for a song carol. It consists of three systems of music, each with a vocal line and a piano accompaniment. The tempo and mood are indicated as 'Moderately, quietly, simply.' with a dynamic marking of *p* (piano). The lyrics are: 'Ma - ry is a - la - dy bright, She hath a son of mick-le - might, Over all this world she is light, Bo - na na - ta - li - ci - a'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, arpeggiated pattern in the left hand. There are various dynamic markings throughout, including *cresc.* (crescendo), *dim.* (diminuendo), and *ppppp* (pianissimo). The score ends with a final chord in the piano part.

Ex. 42: ‘Nunc Gaudet Maria’, Song Carol, first of two settings of fifteenth century words from *Corn from Olde Fields* (published by John Lane The Bodley Head Ltd.), composed in Newcastle-upon-Tyne in 1919 and published by Winthrop Rogers in 1922.

Banfield wrote that a ‘new confidence in technique’ distinguished lyricism in song after 1918 from its earlier manifestations.¹⁵⁰ But Christopher le Fleming described English music of

¹⁵⁰ Banfield, 160.

the time as 'a comparatively young and tender plant'.¹⁵¹ The latter summarizes the three 'potent and, at the same time, restrictive factors' which dominated composition at the time as being 'a misty concept of sublimated Englishry', the influence of folk song 'from which the salty tang of the original afflatus had been firmly and almost completely extracted, by order of the (then) Board of Education', and 'the cult of the amateur', the twenties being 'the high noon of competition festivals' often sponsored by local gentry who maintained the separation between the 'amateur' and the 'professional', thus, according to Fleming, 'putting a bearing rein on a potentially mettlesome steed.' Fleming also noted the 'strong accent on history', though musicology in England was confined to a few individuals, 'not yet recognized by the establishment'.¹⁵² The great composers of the past, he remembers '...rested securely on their pinnacles, regularly cleaned, often whitewashed. Their more human frailties were discreetly covered, lest their collective image be tarnished'.¹⁵³

Song-writing in England at the beginning of the century was a confusing exercise, for influences were changing swiftly due in large part to the emerging new generations of composers at the RCM (opened in 1883). Their new music offered a more interesting fare than Mendelssohn's oratorios, music-hall songs, and the flourishing market in royalty ballads, and song writers such as Gurney, Armstrong Gibbs, and soon Herbert Howells were prolific in their contributions. Gordon Cox points out that these new compositions provided material for publishers, who 'seized the opportunities for mass marketing of their products'.¹⁵⁴ This was illustrated during the summer of 1918 when WGW's *Three Mood Pictures* for piano were being published by Winthrop Rogers. WGW chanced to arrive at the publishers at the same time as Julius Harrison but both found Rogers distracted by another topic which kept him talking for an hour:

¹⁵¹ Le Fleming, C., *Journey into Music by the Slow Train An Autobiography*, (Redcliffe Press: Bristol, 1982), 24.

¹⁵² Ibid.

¹⁵³ Ibid.

¹⁵⁴ Cox, G., *Living Music in Schools 1923-1999: Studies in the History of Music Education in England* (Aldershot: Ashgate, 2002), 3.

We tried to get him on to business matters; he started another subject. He was issuing some remarkable songs, a real find; he did not know anything about the composer or where he lived; he thought the name to be an assumed one & correspondence went through the hands of a third person. He produced a pile of proofs, put them on the music stand of the pianoforte, Harrison played, I sang, Rogers removed the sheets one by one as we finished them. I was thus probably the first person to sing the song of Peter Warlock. Rogers promised advance copies so that I could include them in a programme as early as possible.¹⁵⁵

Having sung the ten songs before publication, WGW wrote asking Heseltine [Warlock] for details for the programme, including his date of birth and received a characteristic reply but soon performed them in his concerts. In 1920 Rogers attempted to re-launch Curwen's periodical *The Organist and Choirmaster* as *The Sackbut*, which he considered would be more interesting, appointing Warlock as editor between May 1920 and March 1921, but becoming alarmed by some items of a controversial nature, Rogers removed the editorship.

For a long period WGW had had connections with the rival firm of publishers, Curwen's (in around 1910 Curwen had published WGW's *Graded time exercises for pianoforte students; selected and adapted from standard works for practice in conjunction with the French time names*). An important development occurred at Curwen's in 1919 when John Kenneth Curwen took over as head, following the death of his father, Joseph Curwen (brother of John Spencer Curwen). Manager since 1913, Kenneth Curwen added orchestral music to the catalogue, handling the publication of the works of many of WGW's friends, such as Holst's *The Planets*, Vaughan Williams's *Hugh the Drover* and *Mass in G Minor*, as well as works by Bantock, and Boughton, and took a great interest in the publication of new songs. Vaughan Williams encouraged the publication of WGW's *North Country Ballads, Songs & Pipe Tunes* in 1921, but probably also helped WGW and Bainton to have some songs published in 1920/21.

Kenneth Curwen's mistress (and later wife), the mezzo-soprano Ursula Greville, a student of Taoism and Eastern philosophy, had also had an affair with Warlock, sharing his interest in the occult. It was Greville who in 1921 took over as editor of the *Sackbut*, to Warlock's fury, becoming also a flamboyant propagandist for new songs. The very attractive Greville was a good mezzo-soprano vocalist, and WGW, who admitted that he rejoiced in the 'adventures in British Music' which were taking place, invited her to sing as soloist in Elgar's *The Spirit of England*

¹⁵⁵ Aut VII, 17.

with the CU in December 1920, when she also sang arias by Gluck, Scarlatti and Mozart.¹⁵⁶ Greville returned to Newcastle during 1921 and, accompanied by Percival Garratt, gave a promotional recital of solo songs on behalf of the music publishers Elkin and Curwen, in the Church Institute, Hood Street. A batch of fifty songs modern British composers had been published by Curwen during the year, chiefly being of the genre of 'atmospheric songs', and included in them were Bainton's Ruhleben Gibson setting, 'All Night under the moon', his *Nightingale Near Wood*, published in 1920, and WGW's two songs dedicated to J B Clark, 'Dream Song', and 'The Ship of Rio' (first set by Bainton in 1914) to words by Walter de la Mare from *Peacock Pie*, both written in March 1918 in Newcastle (earlier than similar settings by Armstrong Gibbs and Howells) and published in 1921. John Whittaker's scrap book gives a newspaper review of the event.¹⁵⁷ The voice line of 'Dream Song' was described as 'simple enough' but rendered difficult by the many 'transitional modulations', the flavour being, 'strongly chromatic and modern', written in G with a centre section in E flat. It was 'hardly a taking song, but one sure of an attentive hearing for a really musical audience'. The song is pleasant and romantic, with a touch of Bainton's 'bird song' effects in the central section, but the word-painting in the semitone trill on C for two bars in the bass clef, accompanying the words 'And lions roaring' does not come off. The 'Ship of Rio', according to a local critic, being of 'the sailors' chanty order was 'vigorous and rollocking' with 'a strong soupçon of humour', and was in the key of D (the critic thinking WGW was more likely to find 'popular success' with this song).¹⁵⁸ Britten's later setting in C minor has something in common with WGW's, for, the Newcastle critic adds 'An entertaining effect is obtained at one point from a long glissando on the white keys, at the words, 'to see them all a 'scampering'.¹⁵⁹ Britten's song ends with a similar glissando:

¹⁵⁶ Aut, VII, 16.

¹⁵⁷ Unidentified press cutting, John Whittaker's Scrapbook, a 1.

¹⁵⁸ 'Ship of Rio' was composed in April 1918 as a solo song, an arrangement of the song for vocal quartet (or small choir) and piano, composed in May 1918, was never published.

¹⁵⁹ Ibid.

land, To see them all a - scam - per - ing skip For
 nuts a - cross the sand!

cresc. *ff* *poco rit.* *gliss. (white notes)* *mf cresc.* *ff*
simile *a tempo* *ff a tempo* *ff* *f*

Ex. 43: 'The Ship of Rio' by Benjamin Britten, published by OUP (1964), last bars.

see them all a - scam - per - ing skip For
 nuts a - cross the sand!

ff *gliss.* *a tempo* *ff*

Ex. 44: 'The Ship of Rio', last bars from MS of WGW's arrangement for vocal quartet, May 1918.

Ironically for a promotional recital, the advertising information (appearing on the reverse cover of Bainton's 'Nightingale Near Wood') claims that selling the works was not the primary concern of the publisher:

We have felt for some time that the only lines upon which a firm could in these days commence to publish songs was to issue only songs which they and their advisers thought really good, without considering in the first place whether they were particularly likely to be popular or not. After all, the object of composers in writing is not to enrich themselves, but to give to the world something they think worthy to be given-their melodies.¹⁶⁰

The issue of 'making of a livelihood' was said to be 'incidental'; after all 'we, as publishers, do try to feel that our primary aim is to spread good music.' Curwen added that they paid no royalties, and a song was sung on its merits. It was an admirable and noble aspiration.

WGW had an open mind, as far as adopting an original style of composition was concerned and with most of his songs he used a far from conventional style and developed very much his own voice. This is however unsurprising since WGW had been aware original sounds in composition for some time. As described in Chapter 1), WGW had discovered the works of Debussy long before they were known in England, and was enchanted by them. Just as Debussy had endeavoured to forget what he had been taught and merely allowed his nature and temperament to rule, WGW approached composition with a desire to experiment, always coupled with a great appreciation of the text (his passion for literature was almost as great as his passion for music as was later borne out by the completion in May 1943 of WGW's unpublished 'Music in Books'), always relishing the opportunity to try out new ideas. For WGW, this was not an exercise in rebellion, for since he was virtually self-taught in composition and was never able to agree with restrictions, it was a natural course of action.¹⁶¹ There were others who had noticed WGW's talent for experimentation (apart from Holst and Vaughan Williams), notably the Spanish composer, Manuel de Falla.¹⁶² Ursula Greville's Newcastle song recital of 1921 occurred at the time when several modern British composers were championing de Falla's works. In a *Musical Times* article written in 2003 by Chris Collins, the writer describes the circumstances of the vigorous support for de Falla by Jean-Aubrey (a contact of WGW at the time of his campaign, with J B Clark, for the music of Debussy and Ravel in the north) and others including Edward

¹⁶⁰ Cover of 'Nightingale near Wood', words Harold Monro, copyright 1920. (Curwen).

¹⁶¹ Austin, 1966, 27.

¹⁶² 'Falla in London', *Musical Times*, Vol. 144, No. 1883, (Summer 2003), 43-45.

Clark, Edward Dent, Edwin Evans, Leigh Henry, and J B Trend.¹⁶³ Falla's reputation had been made in England to a large extent on 22 July, 1919 when his ballet *The three-cornered hat* was premièred at the Alhambra Theatre, Granados, and was cemented in 1921 when Edward Clark conducted the composers' *Nights in the Gardens of Spain* at the last of Clarks's series of modern orchestral works at the Queen's Hall in London (with the composer playing solo piano and Harriet Cohen acting as page turner). In June 1922, Trend and Henry travelled to Granados for Falla's festival of *cante jondo*, Henry taking Greville with him. A few days after the festival (and around the time of the Newcastle event), Greville gave a recital of British songs at the Alhambra Palace Hotel (accompanied by Kurt Schindler), Henry giving a pre-concert talk which 'linked the event to the *cante jondo* festival by explaining the role of folksong in the work of contemporary British composers'.¹⁶⁴ Works by Martin Shaw (a Curwen editor, like Cecil Sharp and Percy Dearmer), Edgar Bainton and Henry himself were sung. There were probably also songs by WGW, since not only are six of WGW's folk-song arrangements in Falla's archive in Granados but, according to Collins, Falla (who had met Vaughan Williams, Bliss, Holst and Walton) found himself most fascinated by British choral music, and among the eighteen arrangements in his collection (some of which were gifts from Kenneth Curwen) the composer had added his own pencilled annotations to only three – arrangements by WGW, Holst, and Roberton.¹⁶⁵ In these Falla had marked 'such characteristic Curwenesque devices as deliberate consecutive fifths, modulations up a tone, and momentary tone and semitone clashes' in WGW's *The Keel Row* in bars 22, 28-31, 41 and 52-53, proof, if any were needed, that WGW was perceived as an adventurous modernist in his attitude to folk-song treatment.¹⁶⁶

As WGW took on more responsibilities (such as the organisation of the NEMT, the conductorship of the CU, and the position of rehearsal conductor for the Newcastle Symphony Orchestra), the time available for composition grew less. His next prolonged opportunity to compose occurred whilst examining for the Associated Board in Australia in the second half of 1923, and as newly appointed general editor for OCS he had reason enough to indulge this favourite activity, with a view to using at least some of his compositions. Without his day to day

¹⁶³ Ibid.

¹⁶⁴ Ibid.

¹⁶⁵ Ibid.

¹⁶⁶ Holst's *Matthew, Mark, Luke and John* was marked in bars 22-23, and Roberton's *Banks o' Doon* in bar 10.

commitments WGW was now free to compose as much as he wanted: 'Throughout these months I had a feverish desire for composition, & wrote at every possible moment, in trains, railway stations, hotels, examination rooms waiting for candidates.'¹⁶⁷ WGW also used the tour as a time for catching up on reading, and one can certainly detect the influence of Greville, (whose Taoist beliefs had probably captured WGW's imagination) in a volume he lent to the ship's chief wireless operator when travelling to Australia, a 'book of Helen Waddell's charming 'Lyrics from the Chinese'. The operator told WGW that he had sat up far into the night reading and re-reading 'those delicious poems'.¹⁶⁸ WGW composed *Two Lyrics from the Chinese* on 2-4 July 1923, just after leaving Columbo, Ceylon, though their composition is not mentioned in his diary, despite closely following that of *The Coelestial Spheare* which WGW had just written when in a very emotionally charged state, inspired by the circumstances of the voyage and the wonderful views from the deck. WGW first referred to the *Two Lyrics from the Chinese* when writing that he sang them at a dinner party at the home of Gibson Young's father in Melbourne on 17 September (when his hosts at the time, the Dyers, were away in Sydney).¹⁶⁹ The book, *Lyrics from the Chinese*, had been published in 1913. WGW selected Nos II, and XX from the collection, and his songs are inspired pieces of writing, being published in 1925 by OUP, and dedicated 'To Mrs Dalziel', one of the organisers of Perthshire Musical Competition Festival Association and a life-long friend. (Fritz Hart later set two sets of five each of these poems, including WGW's pair, in 1938.)

The first 'My Lord is gone away to serve the King', is a setting of a poem written in 769 BC, and, similarly to Puccini's *Madame Butterfly*, concerns a woman left for years waiting for the return of her loved one, until 'The days have grown to months and months to years And I have no more tears.' The declamatory style of the vocalist (a woman from the meaning of the verse, but sung by WGW) is operatic, and intensely moving, and WGW's word setting is flexible, set against an accompaniment in B minor, with descending fifth chords in the right hand, and a short unsettling climbing motive in the bass which anticipates the last line of the melody. The harmony is coloured by a prolixity of secondary sevenths, soon moving to a modal harmony on A and then back. A middle section, *lontano*, begins with semiquavers depicting the pigeons nearby and a

¹⁶⁷ Aut VIII, 6.

¹⁶⁸ Ibid., 18.

¹⁶⁹ WGW's encounter with Gibson Young is described in Chapter 1.

pheasant crying late, ‘She has not far to go to seek her mate’, rises chromatically leading to the climax *with intensity* and a loud and fractured climbing accompaniment with jumping octaves to the words ‘There is a hunger will no let me rest’ the chromatic rising melody is accented and ends in a pause over a sustained E, taking over from the voice an octave higher, in the centre of the piano. The last bars are unaccompanied, a chord being played *pppp* after the voice has finished.

Slowly

Voice

My lord is gone a - way to serve the

Piano

pp

King.

poco rit.

The pi - geons

hom - ing at the set of sun Are

Ex. 45: First of *Two Lyrics from the Chinese*, composed in the Indian Ocean, 3-4 July, 1923.

Adagio

Voice

Ah, let it drift, that boat of

Piano

p

cresc.

poco accel.

dim.

cy-press wood, There in the mid-dle of the Ho.

p

dim.

poco accel.

Ex. 46: Second of *Two Lyrics from the Chinese*.

'Ah, Let it Drift', concerns the concept that it was inconsistent with ideas of chastity for a Chinese woman to break her perpetual widowhood by re-marriage, the poem being written in 813 BC by Kung Keang following her husband's death, when her mother tried to force her into a second marriage. The song is her expression of grief as she stands on the banks of the river Ho: 'Ah, let it drift, that boat of cypress wood There in the middle of the Ho. He was my mate, And until death I will go desolate.' The accompaniment is more orchestral than pianistic, and the song resembles a short dramatic accompanied recitative.

Chapter 1 relates how, in Melbourne, WGW accepted the invitation of Louise Dyer, a leader of society, President of the BMS, and patroness of the arts, and her husband, James, to stay for seven weeks at her luxurious home, Dyer's passion for literature and poetry impressing WGW who wrote that she 'reads and recites very well, with real appreciation, and with no humbug like the ordinary 'hellocutionist'.¹⁷⁰ During his stay, WGW 'never stopped composing' and he completed on 6 September a setting of 'a fine poem by Masfield, 'By a Bier Side', the verse of which I had come across in a book here'.¹⁷¹ The work went down well during the rest of his stay in Australia and was sung at a lavish farewell concert at Kinnoull on 6 October by Percival Driver, a fellow examiner and Professor of Singing at the RAM, accompanied by WGW. Davison wrote that Driver had an anxious day because of throat trouble: 'The *Bulletin* nevertheless described their recital as 'probably the finest ever staged in a Melbourne drawing room'.¹⁷²

Masfield, exactly the same age as WGW, had by 1923 had become an established poet and writer of great sensibility, with honorary degrees from the Universities of Yale and Harvard and Oxford University in 1921. A 'Georgian Poet' (his admired poem 'Biography' appeared in 1911 in the first volume of 'Georgian Poetry' ('When I am buried, all my thoughts and acts Will be reduced to lists of dates and facts, And long before this wandering flesh is rotten The dates which made me will b all forgotten') and dwells on 'time, mortality, experience, friendship and fulfilment'.¹⁷³ He had demonstrated great humanity during the First War, working as a medical

¹⁷⁰ Aut IX, 92.

¹⁷¹ Ibid., 101. WGW performed the song to the Drivers at breakfast time on 9 September.

¹⁷² Davidson, 1994, 102.

¹⁷³ Bridges, James *John Masfield*, 'The Literary Encyclopedia' (24 September 2003). Accessed 1 May 2008. <http://www.litencyc.com/php/speople.php?rec=true&UID=2971>

orderly at the Western Front and raising money for a motorboat ambulance service to care for those wounded at Gallipoli (later producing a poem of that name). In 1923, Masfield's new anthology *Collected Poems* sold 80,000 copies and he organised the Oxford Recitations, an annual contest to encourage poetry reading, so it is easy to understand why WGW, staying in the extremely literary household of Louise Dyer, who herself loved to recite poetry, would have ready access to Masfield's poetry and, in particular, a poem taking from the play *The Tragedy of Pompey the Great* – 'The Chief Centurions' (published in 1910 in London and in 1914 by Macmillan, in New York) which he immediately began to set.¹⁷⁴ The play, set in 106-48 BC describes the civil war among the triumvirate leaders of Rome, Pompey, Marcus Licinius Crassus, and Julius Caesar. The poem occurs at the end of Act II, scene I, when centurions have delivered the body of Valerius Flaccus, Pompey's commander, defeated 'in the thick', along with eight hundred of his men, to Pompey.¹⁷⁵ The remnants of his army, aided by 'a cohort of the fifth' had succeeded in defeating Caesar's army and its leader, Marcus Acilius, blindfolded, was brought, with the body into Pompey's presence. When the trumpet announcing Caesar's retreat sounds, Pompey decides to offer peace, ordering camp to be struck and preparations to march be made. As they leave a departing centurion calls out: 'Take up the body.'¹⁷⁶ The four centurions, carrying the bier, recite the poem, at first a line each, the fourth giving the last five lines:

Man is a sacred city, built of marvellous earth.
 Life was lived nobly here to give this body birth.
 Something was in this brain and in this eager hand.

Death is so dumb and blind, Death cannot understand. [They lift the bier]
 Death drifts the brain with dust and soils the young limbs' glory.
 Death makes women a dream and men a traveller's story.
 Death drives the lovely soul to wander under the sky,
 Death opens unknown doors. It is most grand to die.

WGW's 'By a Bierside' was written seven years after Gurney's setting (composed in the trenches but still unpublished in 1923) but is significantly different from it, notwithstanding an obvious similarity of mood. As Gurney's words stray far from Masfield's original, there are subtle differences which must occur in the setting:

¹⁷⁴ Masfield, J., *The Tragedy of Pompey the Great* (London: Sidgwick and Jackson, 1910).

¹⁷⁵ *Ibid.*, 48.

¹⁷⁶ *Ibid.*, 59.

Deliberately, nobly, devoutly

Voice *mf* Man is a sa - cred

Piano *mf*

ci - ty, built of mar-vel-lous earth.

Life was lived no - bly here to give this bo - dy

Ex. 47: Whittaker, 'The Chief Centurions', composed 6-9 September 1923, Kinnoull.

Adagio quasi andante $\text{♩} = 60$. *At a recitative, with simplicity*

VOICE *pp* This is a sa - cred ci - ty, built of mar-vel-lous earth.

PIANO *pp*

Life was lived no - bly there to give such Beau - ty birth.

Beau - ty was in that heart and in that ea - ger hand.

Some - thing this brain this

Ex. 48: 'By a Bierside', Ivor Gurney, composed in the trenches, completed 1924.

Although Gurney's song has great beauty, WGW's seems more fitting as an evocation of a funeral procession. WGW calls his song 'The Chief Centurions' in the OUP published copy, but wrote about it using the former title. His interpretation (in 3/4, as opposed to Gurney's 4/4) takes a marching ostinato of block chords, and is much more declamatory in style, beginning with a long held note on 'Man', and on the second syllable of 'City' which drops an octave from E in quavers. At the words 'Something was in this brain, and in this eager hand' in the original, one is invited to look at the dead man and imagine how he thought and behaved, whereas Gurney's 'Beauty was in that heart and in that eager hand' (Ex. 47) seems somewhat unfocused and bemusing. WGW's less expansive phrase to 'Something was in this brain', on the other hand, with its limited tessitura at first, expresses both the humdrum occupations of life and then, at the dotted leaping figure of 'eager hand', the enthusiasms of the dead soldier:

The image shows a musical score for three systems. The first system has a vocal line with lyrics "birth. Some-thing was in this brain and" and a piano accompaniment. The second system has a vocal line with lyrics "in this ea-ger hand." and a piano accompaniment. The third system has a vocal line with lyrics "Death is so dumb and blind, Death can-not un-der-" and a piano accompaniment. The score includes performance markings such as "ppp Poco meno mosso" and "muffled tone pp".

Ex 49: Whittaker, 'The Chief Centurions', bars 15-24.

WGW uses frequent changes of time signature to follow the rhythm of the words. Both settings are very chromatic in tonality. Gurney's very beautiful and nostalgic *tranquillo* quaver writing at the caesura after 'Death is so blind and dumb', bears no resemblance to WGW's rendering,

though (to different words again ‘Death is so dumb and blind’). WGW’s setting has a perspicacity of its own as this section (illustrated above) is marked *muffled tone* and in the bass clef a rigid ostinato in G flat indicates the sterility of death, with an advancing diminuendo until the *ppp* of ‘traveller’s story’, contrasting with Gurney’s *ff* rising melody and flamboyant chords.

Ex. 50: Ivor Gurney, ‘By a Bierside’, bars 11-16.

Whereas Gurney’s soul seems to wander into a beguiling place, WGW’s setting for ‘Death drives the lovely soul to wander under the sky’, sends the melody rising to heaven, with a restoration of the marching ostinato of the beginning which leads to the *fff* *Maestoso* ‘It is most grand to die’, a surprising C sharp major *ppp* chord ending the piece, indicating the change and finality of death.

Ex 51: Whittaker, ‘The Chief Centurions’, last ten bars.

Gurney's climax is more prolonged, but he too uses an ostinato chordal figure on the same words, taken from the *tranquillo* section but now growing to *ff* before fading in a manner which casts doubt on his belief in the statement.

Also written at Kinnoull was WGW's smallest, and perhaps most charming song, described by WGW as 'my little 'Spring', which had just come during the week'.¹⁷⁷

The musical score for 'Spring' is presented in two systems. The first system shows the vocal line and piano accompaniment for the first two measures. The vocal line is in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The tempo/mood is 'Andante molto. Dreamily'. The piano part is in grand staff (treble and bass clefs) with a key signature of two sharps and a 3/4 time signature. The tempo/mood is 'p sempre legato'. The lyrics are 'Spring go - eth all in white,'. The second system shows the vocal line and piano accompaniment for the next two measures. The lyrics are 'Crowned with milk - white may, In'. The piano part continues with the same ostinato chordal figure in the right hand and quaver melody in the left hand.

Ex. 52: 'Spring', words by Robert Bridges, Kinnoull, September, 1923.

'Spring' is an exquisite, conventional little song with a beautiful quaver melody, diatonically set in D with simple crotchet chords. It is very short and fades quickly, like spring. The song was published in a pair with 'Stay in Town' in 1925 by OUP- the *Musical Times* critic accusing WGW of 'taking economy to extremes'.¹⁷⁸ Louise Dyer's encouragement of WGW's compositions extended also to providing opportunity for performances of WGW's works. It was evident on 10 September, that the intensely literary atmosphere at Kinnoull had already yielded results when some songs were sung by a young performer:

Mrs Dyer had been chaffing me for some days that there would be a little surprise for me on Sunday, The surprise came when the last song of the group was my little 'Spring'...Then another girl joined the solo in my 'Song of Shadows.' Unfortunately they had had little time to rehearse, and didn't understand it in the least. It was pretty awful...After supper I got the duettists into another room, and rehearsed my 'Shadows' with them, before long they sang it really beautifully.¹⁷⁹

¹⁷⁷ Aut IX, 104.
¹⁷⁸ *Musical Times*, Vol., 66, No 983 (January 1, 1925), 46.
¹⁷⁹ Aut IX, 104.

WGW's de la Mare setting, 'Song of Shadows' was composed before leaving England, probably as early as 1919, and is dedicated 'To Hilda', probably Hilda Vincent, who sang with the BC, in 1917, 1919 (as a soloist in *Dido and Aeneas*), and 1923, with the mezzo-soprano Ella Stelling, another soloist in WGW's 1919 concert performance of *Dido and Aeneas*.¹⁸⁰ At Kinnoull the song was performed by two protégés of Louise Dyer, Viola Morris and Victoria Anderson, and was published by OUP in 1923. The song was repeated at various functions at the Dyer's, WGW writing on 6 October:

I played three organ chorale preludes. Mrs Dyer read some poems of Shaw Neilson; the girls sang the Morley, and my 'Song of Shadows'. Clapping is discouraged as is right in a private house, but everyone pressed for a repetition of my 'Shadows' To wind up with I sang my 'buy Brooms Buzzems', 'Sair Fyeld hinnie' and my 'Billy Boy'.

Key C. *SLOWLY and SMOOTHLY.*

TREBLE I
Sweep thy faint strings, Musician, With thy

TREBLE II
Sweep thy faint strings, Mu -

PIANO
P trem.
P P P

long lean hand; Down - ward the

musician, With thy long lean hand;

dim.
if thou dost see

Ex. 53: 'Song of Shadows'

The song is improvisatory in style, beginning with an incantation by two voices against a Grainger-like tremulando accompaniment (the key of C, and writing suggestive of a harp) the two parts often enter canonically and though the dynamics only vary from *ppp* to *mf*, the discordant chromatic harmony giving an intensely dramatic atmosphere. As for setting the poetry of de la Mare, WGW showed himself to be part of the burgeoning Georgian tradition of song-writers

¹⁸⁰ Report of the BC concert in the *Yorkshire Post*, 22 February, 1919, GB-NEmd.

such as W. G. Denis Browne, Howells and Armstrong Gibbs who saw in de la Mare's poetry an aphoristic conciseness and a 'water-colour' imagination which suited their miniaturist style.

Another composition of WGW's days at Kinnoull was a setting of Shane Leslie's 'Bog Love', from 'Peace and War' (published by OUP in 1925), composed on 23 September, and was an Irish song of great charm, with a very memorable tune, dedicated to Percival Driver.¹⁸¹ The

Con moto non legato

Voice

Con moto

Piano

Wee Shemus was a misdropt man Without a

shoul-der to his back; He had a way to

lift a rann And throtled rab-bits in a sack.

Ex. 54: 'Bog Love', Kinnoull, 23 September 1923.

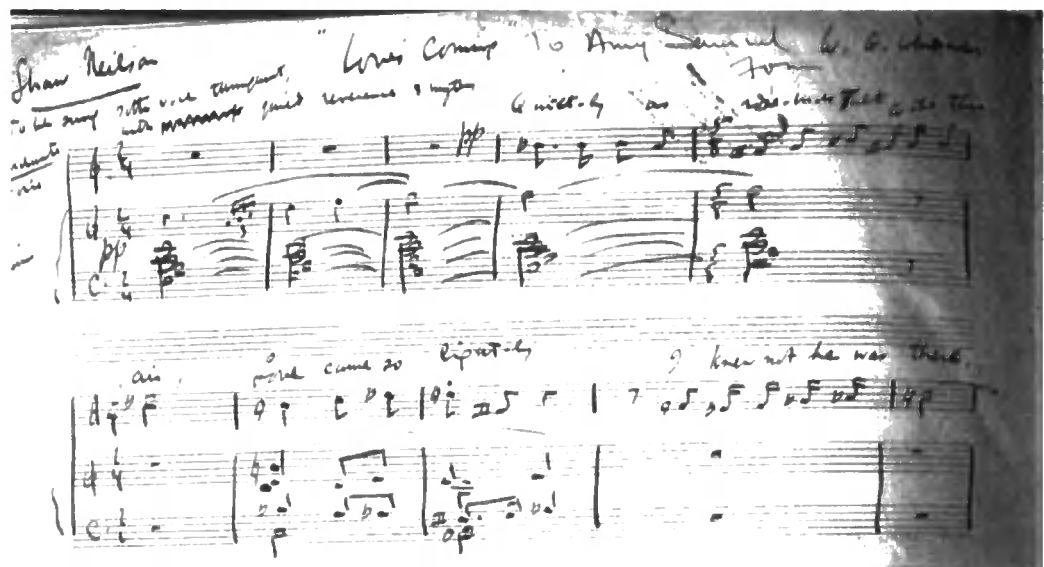
Musical Times review of the song, at its publication in January 1925, found it 'a starkly diatonic and striking setting...that starts as if it is going to be amusing, and turns out after all to be poignant' – a fitting and concise summary.¹⁸²

WGW's affinity for the Australian bush poet, John Shaw Neilson has been described in Chapter 1. After Dyer's Neilson poetry reading to the Melbourne Scots Club, WGW recorded in his diary: 'He is the best poet Australia has produced. Mrs D is very keen on him, and with her usual farsightedness thought this would be a good opportunity of giving him some publicity, and

¹⁸¹ Leslie (1885-1971) was a first cousin of Winston Churchill and born in Ireland.

¹⁸² *Musical Times*, Vol., 66, No 983 (January 1, 1925), 46.

enrolling the support of the Scottish element here on the ground that his forbears are all from over the border.¹⁸³ The reading occurred the day after WGW had sung his Gurney setting to the Dyers and he began work immediately on 10 September to set one of Neilson's poems from *Heart of Spring*, writing in his diary on 14 September: 'I have finished another song, to words by the Australian 'Sundowner' poet I mentioned'¹⁸⁴. The song was 'Love's coming', a solo song with pianoforte accompaniment, included in the programme of a musical evening given just before WGW left Kinnoull on 12 October.¹⁸⁵



Ex. 55: 'Love's Coming', words by Shaw Neilson, dedicated to Amy Samuel

On hearing the news from Mrs Dyer that WGW was setting his poems, Neilson wrote in reply from Mildura, on 20 October, delighted, as none of his verse had been set before, WGW commenting: 'he says that he know nothing of anything except the bush, in which he has lived all his life. He is at present working in an orchard, but previously had been a stonebreaker on the roads'.¹⁸⁶

There were obvious reasons why WGW was attracted to Neilson's work but principally he was drawn to their realism, immediacy and concern for the common man which, together with sensitivity and acute observation, was also manifest in the work of Gibson. Additionally, WGW was at one with Neilson's love of nature. For Neilson, as Davison explained, 'Every shrub

¹⁸³ Aut IX, 105.
¹⁸⁴ Aut IX, 110.
¹⁸⁵ The song remains unpublished, and is in the Whittaker Collection, GB-Gu.
¹⁸⁶ Ibid., 141.

was alive...Neilson put brotherhood into Nature as he put brotherhood into his concept of humanity'.¹⁸⁷ Neilson was also profoundly original and, and yet, as in 'Love's Coming', a romantic: WGW responded immediately, buying a licence to compose songs to Neilson's words. The misunderstanding over publication rights which followed this has been mentioned in Chapter 1 but the situation was sorted out eventually, though Davison gives no details.¹⁸⁸ According to Neilson, WGW had offered a guinea for each copy used while Stephens, who owned the copyright, asked for royalties for copies sold.¹⁸⁹ WGW had called on the latter before leaving Sydney 'but they did not seem to arrive at anything very definite'.¹⁹⁰ Over this 'little argument' Neilson went to visit his benefactress and her husband at Toorak on New Year's Day, 1924 and partook of a 'very fine six-course dinner' with the Dyers.¹⁹¹ Eventually, Neilson settled the affair himself: 'In the end an agreement was made between us and Dr Whittaker. He had the right to use eight songs, but there had to be a certain royalty paid on the sales.'¹⁹² WGW went on to set eight songs, only one of which was published.



Ex. 56: 'Surely God was a Lover', setting of poem by Shaw Neilson, September 1923, Kinnoull.

¹⁸⁷ Davidson, 70.

¹⁸⁸ Ibid.

¹⁸⁹ Neilson, J S, *Poetry, autobiography and correspondence*, ed. Cliff Hanna (University of Queensland Press: Queensland, Australia, 1991), 209-210.

¹⁹⁰ Ibid., 209.

¹⁹¹ Ibid., 210.

¹⁹² Ibid.

On his part, Neilson was enthusiastic about his poetry being set to music by WGW, because of the unusual way his poetry was produced. It was as though he wanted to create a musical composition. When driving stock to water or to the next town he would try to hum tunes he knew, appalled he would try to make up his own: 'Then as a sort of consolation to my wounded pride I would start to make a rhyme.'¹⁹³ WGW explained why he wanted to write the songs to Neilson: 'Dr Whittaker wrote me a letter once and explained very clearly his outlook. He said he wrote because he could not help doing so.' WGW subsequently set 'Surely God was a lover' for tenor voice and pianoforte.¹⁹⁴ For voice and piano he wrote 'The hour of parting', composed at Ballarat-Bendigo, in October, 'Break of Day', composed 4-12 November, and 'Dark Eyes', composed 12-25 November.



Ex. 57: 'Break of Day', words by Shaw Neilson.

On 20 November 1923, WGW also began to compose a setting for unaccompanied chorus of a Neilson poem, 'The Sun is up', completing it in Newcastle.¹⁹⁵

¹⁹³ Davidson, 71.
¹⁹⁴ Probably composed at Kinnoull in July 1923, WGW had this song transcribed for performance, by Jack Derbyshire (JAD), in Ireland, in May 1924. Percival Driver sang some of WGW's Australian settings at ACCS Christmas concert, on 20 December 1924.
¹⁹⁵ MS in Whittaker Collection, GB-Gu.

THE SUN IS UP

Words by Shaw Neilson Music by W.G. Whittaker

ALLEGRO MODERATO, Risoluto Giocoso

Soprano
Alto
Tenor
Bass
Piano

Spent not of death: It is a mer-ry morn.

Spent not of death: It is a mer-ry morn.

Spent not of death: It is a mer-ry morn.

Spent not of death: It is a mer-ry morn.

ALLEGRO MODERATO f Risoluto f Giocoso

Ex. 58: 'The Sun is Up', words by Shaw Neilson

Another Neilson setting, 'The Song and the Bird' composed between 20- 28 November, and written for three voices, was dedicated 'To the Poet'. It was the only song among WGW's Australian Neilson settings to achieve publication, appearing in 1924 in the OCS series by OUP. In setting this philosophical poem, WGW employed the same improvised style of writing as that of *Lyrics from the Chinese*. In E major, with the marking 'Accent throughout according to the words, not bar lines', the part-writing was typically imitative at the beginning, with WGW's trademark melodic leaps, followed by undulating quaver movement in all parts representing bird calls. The contrasting middle section in F major is again imitative but rhythms and pulse are more varied, a process which continues through the E major return of the first section which ends with a fortissimo climax.. The pianoforte accompaniment is rather unsurprising and has echoes of WGW's *Dream Song* of 1918 in its repetitive and perhaps prosaic figures.

Ex. 59: 'The Song and the Bird', South Australia, 20-28 November, 1923.

When published by OUP in the OCS series, 'The Song and the Bird' was sent to Neilson but no more followed and the poet thought 'no sales must have been effected'.¹⁹⁶

While examining at Ballarat, between 16-18 October, WGW composed a setting of 'To the Beloved', to a poem by Ursula Greville, who wrote under the pen-name, Marjory Agrell. The song was written for mezzo-soprano and piano, and, at the same time, WGW also arranged it with an accompaniment for small orchestra (flute, cor anglais, clarinet in A, bassoon, trumpet in F, two horns in F, tympani and strings), scoring the work the following July and August, 1924, probably intending the work to be performed by Greville, though the exact circumstances of this projected event are not known, or perhaps by its dedicatee, a 'Miss Amy Samuel'.¹⁹⁷ Greville was also a close friend of Armstrong Gibbs who had set her 'Summer Night' in 1921, also under her alias, also dedicating his song to her, Gibbs may have discussed his composition with WGW when he visited Newcastle to address the BMS there in 1922. Boughton too had composed an Agrell poem, 'Foam Song', in 1923.

¹⁹⁶ Davidson, 71.

¹⁹⁷ Both 'To the Beloved' and 'Love's Coming' were dedicated to 'Miss Amy Samuel from WG Whittaker' (in writing other than WGW's), Samuel perhaps being the intended singer.

WGW sailed from Adelaide on his homeward journey over the South Pacific, completing, between 6-10 December (when he moored at Auckland), a setting by his favourite Northumbrian poet W W Gibson, 'Heather-Land', for male voice choir, dedicated to his friend Yeaman Dodds (who had conducted ACCS in WGW's absence, performing Cyril Rootham's *Brown Earth*), no doubt to show his gratitude.

Allegro 3/4 throughout.

Tenor I. Heath - er - land and bent - land.....

Tenor II. Heath - er - land and bent - land

Bass I. Heath - er - land and bent - land Heath - er - land and

Bass II. Heath - er - land and bent - land

Allegro 3/4 throughout.

PIANO (for rehearsal only)

Heath - er - land and bent - land

Black land and white, God

Heath - er - land and bent - land

Black land and white,

bent - land.....

Black land and white,

Heath - er - land and bent - land

Black land and white, God

Ex. 60: 'Heather-land', 6-10 December 1923.

The song was published in 1924 by Bayley and Ferguson. The poem's real title in Gibson's *Hill-Tracks* (1918) is 'Northumberland'. The collection differs from Gibson's usual politically-motivated descriptions of the lives of the urban poor, being 'full of pictures of the open fields of Northumberland', being also 'an attempt at a singing lyric' according to William Lyon Phelps, who thought this genre was 'not the most natural expression for this realistic writer'.¹⁹⁸ (It is interesting that in contrast, as already described, Neilson, who was not musical in

¹⁹⁸ Phelps, W L, 1865-1943, Lampson Professor of English Literature at Yale, *The Advance of English Poetry in the Twentieth Century*. EText- No 7930, Project Gutenberg, Online Book Catalogue, not copyrighted in the United States, Release Date 1 April, 2005.

the sense of having a voice, regarded all his poems as natural 'songs', a reason for WGW to select the poem.) Phelps writes of the Northumberland poems that 'those familiar with the topography and with the colloquialisms constantly appearing in this book, would read it with a veritable delight of reminiscence, exactly the way in which WGW approached his song'.¹⁹⁹ Beginning 'Heatherland and bent-land- Black land and white, God bring me to Northumberland The land of my delight', the poem reveals a longing for home which WGW presumably felt. The setting, in a ternary form in C, is very unusual and powerful, marked Allegro and beginning loudly with the Scotch 'snap' in the first tenor voice (which of course also is featured in the playing of Northumbrian pipes). There are frequent changes of metre, following the rhythm of the words, and all the parts in the first section are very independent and contain large leaps, moving in quiet synchronised triplet quavers at the words 'Land of singing waters' and in discordant thirds against an angular bass until a sudden E major descending scale contrasts with a high fugato passage illustrating 'winds from off the sea'. The end of the section is hymn-like and reduces to *ppp*. The third verse, Tempo Primo, begins with the material of the first but provides a fine climax for the words 'The land where I was born', ending with a *ff* high A for the first tenors, held for three bars, resolving onto G.

Because of his visit to Australia, and much to his regret, WGW had again missed the opportunity of conducting Vaughan Williams's *Sea Symphony*, this time with the Newcastle CU on Wednesday 21 November 1923. He remembered the composer in his dedication of three two-part settings for unaccompanied choir, *Quatrains* by Charles Cotton (1630-1687) 'To RVW', on which he now embarked.²⁰⁰ The songs are in the Spanish *Redondilla* form, in tetrameter with the rhyme scheme aabb, and are named 'Morning', 'Noon', and 'Evening Quatrains'. The first and last, 'Morning Quatrains' and 'Evening Quatrains' were written in the North Pacific on 30 December, and the second, 'Noon Quatrains', in the North Atlantic, on 18 January 1924. They are experimental, free (regularly changing key signatures) and explore the two-part discipline delightfully, being in the keys of C major, E major, the third being in C minor, but with a flattened seventh. The second number is without doubt the most inspired and one in which one

¹⁹⁹ Ibid.

²⁰⁰ Also Vaughan Williams had recently conducted his *Mass in G minor* with the BC at Newcastle Cathedral on 5 May 1923.

can feel the deadly heat of mid-day in the hot regions in its soft and languid opening: ‘The day grows hot, and darts his rays From such a sure and killing place, That his half world are fain to fly The danger of his burning eye’.

Andante ma non troppo

TREBLE I

TREBLE II

The day grows hot, and darts his rays From such a sure and killing place, That his half world are fain to fly The danger of his burning eye. His car - ly Glor - ious ger of his burning eye. His car - ly

Ex. 61: No. 2, ‘Noon Quatrains’, words Charles Cotton, 18 January 1924.

The middle section in C begins loudly with the question ‘But who can endure him when Meridian?’, a suddenly muffled dynamic describing ‘The grazing herds now droop and pant’ proceeding to a pianissimo ending. The writing of ‘Morning Quatrains’ is less effortless and fluid, and contains some of WGW’s passages sung to ‘laa’ (as in his wordless pipe tune arrangements) which can be difficult for a choir to bring off successfully, but there are some engaging passages in descending thirds at ‘Morning Curtains now are drawn’ and a sustained interval of a second indicates the arrival of ‘Aurora’, and semiquaver thirds describe the rising lark. More word-painting of Vulcan’s anvil, Dick’s whistle, Silvio’s bugal horn, and winds decorate the last page. The simple and relaxed ‘Evening Quatrains’ poetically describing nightfall, begins with a second treble entry of eight bars followed by simple two-part modal writing for four pages which becomes more and more static until the word ‘Rest’ is reached.

On returning from Australia to England in January 1924, WGW was engulfed by the multitude of activities and commitments abandoned for half a year, plus the huge quantity of new duties connected with his new career as editor and arranger at OUP. This presented him with a

completely different challenge. Just prior to his departure in July 1923, WGW had found himself at the head of a thriving project for OUP, as editor of *The Oxford Choral Songs* series [hereafter the OCS] (which soon extended to the editorship of the Oxford Church Music series [OCM]) which sought to provide precisely the material needed in schools, required by Hadow's demands, in 1918, for the cultivation of singing in schools. This repertoire was to be dominated by the use of mainly English music, some by the Tudors (OUP taking over the edition of *Tudor Church Music* begun by the Carnegie Trust) with a large contribution of works by contemporary composers. WGW's new duties dominated the style of many of his own song compositions, the number limited as always by WGW's restricted time for such activities.

No. 1001
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To Atkinson Rd. Secondary School

Michael's Song

Price 3d

W. W. GIBSON

W. G. WHITTAKER

Simply and swingingly 1 beat a bar

VOICES

PIANO

Be - cause I

set no snare But leave them fly - ing free,

All the birds of the air Be long - to me. From the

cresc.

Ex. 52: 'Michael's Song', composed Naples, August, 1926, for his OCS series.

Only during his long holidays, usually spent abroad, did WGW find time for such compositions, and example of which such as when he was in Naples in August 1926, enjoying his 50th birthday abroad, was 'Michael's Song', to a Gibson poem from his *I Heard a Sailor* (published by Macmillan in 1925), dedicated to Atkinson Road Secondary School for girls, where Lawton

taught singing, published in OCS in 1928. In 1927, while staying at Mondsee, Austria, on 19 August, he composed a setting of 'The Concertina' from W W Gibson's *I Heard a Sailor* (published 1925):

To Hubert J. Foss.
 THE CONCERTINA.
 For male-voice choir (T. T. B. B.)
 Words by
 W. W. GIBSON.
 ("I heard a sailor" Macmillan.)
 Music by
 W. G. WHITTAKER.

Moderato.
 3-pulse.
 Tenor I.
 Tenor II.
 Bass I.
 Bass II.
 Piano.
 (for rehearsal only).
 2-pulse.
 poco.
 man do-lin.
 With the plunk-ty of gul-tars Under-
 plunk, plunk, plunk, plunk, plunk, plunk.
 plunk, plunk, plunk, plunk, plunk, plunk.
 plunk, plunk, plunk, plunk, plunk, plunk.
 plunk, plunk, plunk, plunk, plunk, plunk.
 poco cresc.
 poco cresc.
 poco cresc.
 poco cresc.

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 J. W. 16558.

Ex.63: 'The Concertina', words by W W Gibson, Mondsee, 19 August 1927.

This describes the playing of a concertina in a pub in Hartlepool, and contrasts it with the ‘tinkle of a mandolin With the plunking of guitars’ under the stars of Naples. The song, dedicated to Foss, was published in 1929 by Joseph Williams in their St. Cecilia Series. It is a humorous setting, following the ironic character of the poem, the under-voices providing the supporting

staccato syllable 'plunk' mandolin-like, which contrasts with the Neapolitan style ornamented phrases of the upper voices.²⁰¹

Another such composition, produced for OCS and WGW's Clarendon Song Book [CSB] series, dedicated to Mary Jackson, was a setting of Gibson's 'Blawearly', written on 3 September 1928, and published for OCS in 1929. It was a unison song in the style of a folk song, nostalgic, rather prosaic, but with some charm.²⁰² One piece written during term-time, however, was WGW's 'Ring Out, Ye Crystal Sphaeres', a Milton setting, composed in Newcastle in February 1928 specifically for massed singing at the NEMT, published in 1929 for OCS. Now that WGW no longer taught in schools his original small choral settings were usually written for educational publishing though he did involve himself with larger choral works. Having been offered and refused a Professorship at Cornell University in spring 1928, WGW agreed to visit during the summer to write a report on the requirements of the music department, and to teach, the Boston Music publisher, C C Birchard, being his contact with the University. A song dedicated to Birchard (with whom he stayed in July) was composed between 25-26 August, when holidaying, at the suggestion of Harold Samuel, at Moriah, near Lake Champion in the Adirondacks. 'Outward Bound' was written for unaccompanied men's chorus to words by Gibson, the last poem in his collection *I heard a Sailor* (published by Macmillan, 1925). The words must have resonated with WGW's feelings as he left America's shores, dearly wishing he could have accepted the invitation to take the Cornell professorship.²⁰³ The song (published by Curwen in America in 1929, no doubt with Birchard's help) is in a simple ternary form, is short, starkly 'modern' and discordant but effective, beginning very quietly, and rarely leaving this dynamic until the *ff* accented ending in minims and semibreves. It is in a chorale style, with fugato contrasts, the many accidentals rendering it probably too difficult for all but a very competent choir to read easily. It is written in two tonal areas around the keys of E and E flat, (ending with an E major chord) but is modal and relentlessly dissonant in parts.

²⁰¹ WGW wrote at the top of the copy he sent Foss: 'I do not mean by this that you have ever been in a pub in Hartlepool, or indeed, anywhere else, but it is pleasant to have your & my names coupled together publicly in an open acknowledgement of the uplifting power of music, WGW'. Copy in private collection of Mrs Diana Sparkes, Southampton.

²⁰² 'Blawearly' was dedicated 'To Mary Jackson'. May Jackson, Ena Ross and George Danskin, were solo pianists in Bach's Concerto in D for three pianos at an AC concert on Wednesday 18 March 1925.

²⁰³ Gibson, W. W., *I Heard a Sailor*, (Macmillan: London, 1925), 133.



Ex. 64: 'Outward Bound', bars 25-30, words W W Gibson.

More holiday songs included several Gibson settings from *The Golden Room*, composed at Lenzkirch in the Black Forest in 1929.²⁰⁴ These were: 'Wattle and daub', written on 8 July, a three part setting of a poem depicting the building of a cottage 'The little house of withes and loam' with his own hands by a simple countryman looking forward to 'the happy day he'll bring her home', dedicated 'To Mrs. Tweed' a festival contact in Edinburgh and published in 1931 by J B Cramer (perhaps commenting on his own situation), 'To What Strange Sea', composed 23 July 1929, for voice and piano, a moving and imaginative unpublished composition, which for WGW may have expressed his doubts about the future ('To what strange sea has music's magic brought me?'), and 'A Girl Sings' dedicated to 'Miss Doris Dawkins' and written on 29 July, a miniature moorland song depicting the flight of a kestrel, published in the OCS series in 1932. There were also several original songs settings of 'Songs of the Irish Gaels', edited by Margaret Hannagan and Seamus Clandillon (a Carnegie publication), used for both OCS and CSB series. During a Christmas holiday in 1931, WGW wrote an unpublished Yule-tide unison song, composed on Christmas Eve in Paris, when staying with Clarrie.

²⁰⁴ Aut X, 32. WGW stayed in a spare room at the house of a retired stationmaster. Lenzkirch, famed for its clock-making, proved a noisy holiday destination, there being six clocks in WGW's room 'each with its distinctive and pleasing chime'. Sleeping was possible after midnight and 'there was no difficulty in rising early'.

After moving to Glasgow, the uncongenial climate in Scotland led WGW to spend every long vacation abroad (until prevented by the outbreak of war), in the first year visiting Norway, Sweden and Germany. In July 1930 he stayed at Agnetendorf in the Giant Mountains, *Karkonosze*, which he enjoyed so much that he returned twice more (though he notes that the Prussians looked at him ‘with cold eyes’, and after his visit in 1932 when ominous signs of what was to come were in evidence, he felt unable to go back). On 3 July 1930, he composed the short, unaccompanied part song ‘Where neither moth nor rust’, from Gibson’s poem taken from St. Matthew, Chapter 6 verse 20, exhorting man to avoid storing treasures up on earth, where they could be destroyed ‘or thieves break in and steal’:

Rather slowly $\text{♩} = \text{♩}$ throughout. *cresc. rit. ff*

Soprano. Treas - ures three life's giv - en me -

Contralto. Treas - ures three life's giv - en me -

Tenor. Treas - ures three life's giv - en me -

Bass. Treas - ures three life's giv - en me -

PIANO (for rehearsal only) Rather slowly $\text{♩} = \text{♩}$ throughout. *cresc. rit. ff*

1. Op - al Heart of dawn-ing dreams *cresc.*

II. Op - al Heart of dawn-ing dreams *cresc.*

II. Op - al Heart of dawn-ing dreams *cresc.*

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Ex. 65: ‘Where Neither Moth nor Rust...’, words W W Gibson, Agnetendorf, 3 July 1930.

The setting, of four couplet stanzas and one tercet stanza, is typically experimental. Though ultimately anchored to E major (a fact confirmed by the tonal recapitulation), much of the activity throughout the song verges on the atonal as key areas move boldly by whole tones and by vividly contrasting dynamics. At the words ‘Amber-Heart’ a second contrasting theme of a dotted

quaver octave leap on F returning to B flat is sung imitatively by all parts, the word 'mirth' depicted with a flourish of demi-semi-quavers while its underlying D minor harmony leads back unexpectedly to E major for a rhythmically varied recapitulation of the first theme and a coda of great intensity in its 'diminuendo' and inventive use of thick contrary motion block chords sung in eight parts, with undulating parallel fifths in the bass and seventh chords in the upper parts. It is another part song which would be challenging to perform, requiring two choirs, and was published by Banks of York, in its *York Series* of Anthems and Glee's in 1931.

In 1931, after 'six weeks of recreation' at Agnetendorf, Eisenach, WGW drove to Lausanne for the Anglo-American Music Conference which took place 31 July-7 August.²⁰⁵ A song for three-part female voice choir was composed at 'Le Repos' between 9-11 August, 'I saw the curl'd drops', dedicated to Miss Helen Anderton, being a setting of Richard Crawshaw's 'Hymn of the Nativity', published by OUP in 1933. Another song followed on 13 August when WGW wrote 'The Sunne rising', to words by John Donne, an unpublished four-part song. While returning home through the Swiss Alps, WGW stayed at St Cerque where he composed 'Out upon it', a four-part song for unaccompanied male chorus to words by John Suckling, also unpublished. In 1935, probably for a choir at the SNAM, WGW set four poems by Robert Bridges for 3-part women's voices and piano, again unpublished. However, a unison song to words by Robert Bridges, 'Gay Robin is seen no more', written in Badabruk, Sweden, on 17 July 1935 and dedicated to Fröken Gudrun Breian was published in the OCS series in 1936.

But WGW's inspiration for serious song composition undoubtedly came from his musical association with his dearest friend, Ernest Potts, for after the latter's sudden death in 1936 there were no more. WGW's two principal song cycles were written in 1928, *Four Songs of the Northern Roads* and *Memories of the Northern Moorlands*. Before leaving Melbourne, WGW had entered a bookshop 'to buy a few little volumes of W W Gibson's poems to give to people who had been kind to me, thinking that North Countrie [sic] subjects might be appropriate.' WGW was immediately inspired by seeing the poems again, and on 3 October, when examining at St. Arnaud (just before Mildura, Neilson's home town) went out during a break: 'At 4/0 I managed to escape into the public gardens and enjoyed the shade of the trees and the roses, while finishing

²⁰⁵ Aut XIII, 23.

a song-setting of Wilfred Gibson's 'The Crowder'. The poem was from Gibson's collection 'Whin', published by MacMillan in 1920. Born at Hexham in 1878, Gibson was someone with whom WGW could identify. He had never attended University, was a Socialist, and wrote of life among the urban poor. After living from 1912 in Gloucestershire with the literary colony associated with the *Georgian Poets*, he joined the army at the outbreak of war, and though never serving abroad, succeeded in writing with realism about experiences at the front. Another side to Neilson was that he was a music lover; his poem 'William Denis Browne' reads: 'Night after night we two together heard The music of the Ring, The inmost silence of our being stirred By voice and string. Though I to-night in silence sit, and you In stranger silence sleep, eternal music stirs and thrills anew The severing deep.'²⁰⁶

'The Crowder' is set in a precise position in the Northumbrian landscape: 'Twixt Coldmouth Hill and Butterstone Shank', and describes a meeting with the writer and 'an old crowder', or ancient musician, with his 'kit' or fiddle under his arm. Upon inquiry it becomes increasingly obvious that the stranger's journey 'To fiddle at Cherry-trees Farm' has begun too early for Michaelmas, so the writer challenges the fiddler, by promising to dance until 'your fiddle-strings snap and your fiddle-bridge crack...' A week later the fiddler is still playing without signs of human exhaustion as 'he held out his hat, and the devil to pay'. The song is outwardly jolly but menaces and mystifies, being superbly set by WGW, beginning with a quiet ostinato on C, with varying grace notes, indicating a strummed fiddle, the poet's presence is indicated by a thick chorded ostinato of tramping boots, the words delivered like a 'patter song'. A pedal on C is held during the first refrain, the smooth quaver movement indicating the swift performance of 'Bobbie Shafto' and 'Stagshaw Bank Fair', 'The Waters of Tyne', 'Elsie Marley...' and more until 'over the water to Charlie' tumbles chromatically. The second stanza, containing the 'challenge' rises to a crescendo, with very discordant clashes on the walking chords on the words 'snap' and 'crack', and the removal of the pedal note as running melodies accompanying the local dances. Tension rises with the dynamic increase to *ff* and the dialogue (declaimed with 18/8, 12/8, 18/8, 15/8, 6/8 and 4/4 time signatures), but the crowder can not be defeated by the dancer, and

²⁰⁶ From Gibson's *Friends* published 1916: Included in *Collected Poems, Wilfred Gibson 1905-1925*, (MacMillan: London, 1926), 335.

(probably the Devil), he leaves. The irony of the poem is intensified by the musical setting, WGW's identification with the crowder's destiny, as a folk musician, seeming to be involved.

The musical score is presented in three systems, each with a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (Bb), and the time signature is 4/4. The lyrics are written below the vocal line. The first system includes the lyrics 'Farm For I dance 'Bobbie Shafto' and 'Stagshaw Bank Fair,' 'The'. The second system includes 'Wa - ters of Tyne,' 'El - sie Mar - ley,' 'Che - vy'. The third system includes 'Chase' and the 'Keel Row' and 'Dicko' the Cow,' And 'O - ver the Wa - ter to'. The piano accompaniment features a prominent triplet figure in the right hand and a steady bass line in the left hand. The score ends with a '8va bassa.....' marking.

Ex. 66: 'The Crowder', No. 4, *Songs of the Northern Roads*, W W Gibson, composed St Arnaud, 1923

On returning home, WGW decided to develop his song into a cycle with the title 'Four Songs of the Northern Roads' (this was perhaps WGW's 'Songs of Travel'), dedicated to Diana Awdry. He completed the rest of the songs on 30 July in Scotland, writing the first at Loch Linnhe, and Nos. 2 and 3 at Ballachulish. None are as compelling as 'The Crowder', and all the poems are sung when walking in the country. 'The Empty Purse', also on a C pedal (C minor at the outset) has its own marching ostinato, but the 'whistling' triplet figure in the tenor line gives a 'happy go lucky' feel as the poet sings 'One song leads on to another', the bland chords, signifying his 'empty' purse thicken as the poet sings that 'one friend leads to another friend'. The confidence of the walker grows as he is now 'ten thousand strong' and the key moves ostensibly to E flat, progressing to a B flat based section ending loudly 'to the end'. The possibility of all friends failing is entertained in B flat minor, but the song ends brightly again in C major 'I'll still

have you And the stone in my shoe' with a prolonged 'To the end', sung over the marching figure. 'Scatterpenny', is the story of an unfortunate, who has neither money nor 'lass' because he was 'born on a Friday morn at Scatterpenny', but the singer seems without self-pity, accepting his lot. The vocal line is intense and melismatic and the song ends, after marching through several keys - after a postlude marked *furioso* - on a low B flat.



Ex. 67: 'Scatterpenny', No. 2, *Four Songs of the Northern Roads*, Balachulish, 1924

The third song, 'Song of a Lass, O', takes place 'twixt Ridlees Cairn and Corby Pike' where 'a lad sat on a fallen dyke'. The song based firmly on E, with a D major middle section, returning to E at the end, and the boy, whose seated posture is symbolic of a break in progress of his life, sings of his beloved, with her hair that was 'bracken red', the glint of her eye and 'the tilt of her head'. 'Tilt' is given a rhythmic, melismatic decoration, reminiscent of Britten's writing and is accompanied by rushing arpeggio semiquavers which suddenly cease before the unaccompanied 'But never a word he uttered'. 'Four Songs of the Northern Roads' was published in 1928, probably after Foss and his wife gave their BMS recital in Newcastle on 12 November 1927, afterwards calling to see Potts, who may have sung the cycle on that occasion.

The publication of 'Four songs of the Northern Roads' seems to have whetted WGW's appetite for the genre, and he began to compose another cycle of songs. In January 1928 he again chose poetry from Gibson's 'Whin' and began to compose *Memories of Northern Moorlands*. Michael Kennedy writes in 1983: 'This cycle seems to me to be a major discovery, worthy to rank in its directness and its rigidly controlled anger and despair with the finest music inspired by the

terrible 1914-18 conflict.²⁰⁷ ‘Tarras Water’ is a symbolist piece. Such is the love of the dead soldier for the landscape of Northumberland that somehow he continues for eternity to exist there, as though transfigured: ‘Through my heart the livelong night Runs the Tarras Burn, Golden pool and tinkling fall: In the land of No Return Still I hear that golden call.’ WGW captures the tinkling water to perfection with continuous descending arpeggio figures and rising trills in thirds, and Kennedy notes that ‘Whittaker’s use of a short instantly memorable melodic figure uncannily anticipates Britten.’ The piece starts in G minor, passes through C and B major, then from C to B flat as the calls die away.

Ex. 68: Tarras Water’ No. I from *Memories of the Northern Moorlands*.

‘Fallowfield Fell’ is intensely dramatic and, as in Butterworth’s ‘Is my Team Ploughing?’, the writer converses with the dead soldier, asking in a *parlando* whisper ‘Soldier, what do you see

²⁰⁷ Kennedy, M, Sleeve notes for *Shine Great Sun*, The Hallé Orchestra, Conductor Maurice Handford, 1983, Viking Publications, VPW 003.

Lying so cold and still?', above quiet empty fifths, like muted bugles, sustained for almost three bars, in E flat minor, moving to fifths on G then A natural:

Ex. 69: 'Fallowfield Fell' No II from *Memories of the Northern Moorlands*

After a bar of silence, the answer comes preceded by the motto for 'Fallowfield Fell', played *pp* Cantabile, 'Fallowfield Fell at dawn, And heather upon the hill', the melody fractured into small leaps. The question is repeated for the next stanza, and an impassioned description of 'Whin like shining gold' at noon is accompanied by a passionate outburst from the piano which forms the middle section in B flat, moving to D flat. The *Tempo Primo* of the last stanza moves away from the E flat chord supporting the last question and 'Fallowfield Fell at night' and 'the stars above the hill' drift away as the bass moves from C sharp to D, the motto theme continuing in B. The last two songs, 'Cruel and Bright' and 'Curlew Calling' can be summed up by Kennedy's description 'Bird-song and heather are the images in the two remaining songs'. The first, ostensibly a song of love for a girl as 'cruel and bright as the whin', whose eyes are 'cold as the light on the linn', she is 'free as the kestrel in air' with hair as dark as the heather, her lover's heart 'burned black to the ash of desire', is in fact love for the landscape burning as a fire in his heart, and the rather jarring rhythmical accompaniment at the beginning his tramping boots as he walks to the moors:

Allegro appassionato

Cru-el and bright as the whin is my love, — my love, — And cold — as the light — on the lin, — The light of her

Ex. 70: 'Cruel and Bright', No. III, from *Memories of the Northern Moorlands*

The second is a summons from the Curlew 'calling down the slack' for the poet to return to the moorland from the 'bitter town and black' and is accompanied by all WGW's skilful water and birdcall writing. The piece opens around C, moves to A flat for the tremulando middle section and moves through G ending with a coda in E major.

Andante

Cur-lew cal - - ling down the slack, — When grey rains are fal - ling, — From the bit - - ter town and

Ex. 71: 'Curlew Calling', No. IV, from *Memories of the Northern Moorlands*

WGW may have intended to include another 'Whin' poem in the cycle, as he composed 'O What Saw You?' composed at Moriah on 3 September 1928 (during his trip to Cornell). Kennedy writes that 'it, too, is filled with the passion for Northumbria which informs all the best work of this remarkable composer'.²⁰⁸

6.4 PARTSONGS AND LARGER CHORAL SETTINGS *Larger Vocal Settings (with and without accompaniment)*

In 1913 WGW was asked to provide one of three Chorale Odes for the Installation of the Chancellor at Durham University, his to be set to one written by the Professor of Latin.²⁰⁹ The 1914-1918 war very soon brought an end to the Tynemouth and Whitley Bay Choral Society, the last concert being given in 1915, just before WGW could carry out his plan to conduct Vaughan Williams's *Sea Symphony* at Whitley Bay. With WGW's propensity for imitation, it is almost certain that WGW's 1916 composition 'Shine! Great Sun!' an unaccompanied setting of Walt Whitman's 'Sea Drift', like the *Sea Symphony* also from *Leaves of Grass* (1900) for SATB, marked 'moderato, with intensity and in free tempo', was intended for the Tynemouth choir, probably to be sung at the same concert. It was certainly never performed by the Newcastle BC or AC, and was not published in WGW's lifetime.²¹⁰ A great admirer of Delius, from his membership of the Musical League, WGW had a score of the composer's 1904 setting of 'Sea-Drift' by Whitman (1819-1892) in his library, and the composition had been played in 1914 at Kennedy Scott's Oriana madrigal Society's concert on 10 March in the Queen's Hall when WGW conducted his folk-songs. Although Grainger, another influence on WGW, did not set Whitman's words, his *Marching Song of Democracy* was dedicated to his mother 'united with her in loving admiration of Walt Whitman', completed in 1915 and published in 1916 (by Universal of Vienna and Leipzig) a copy being in WGW's library. However, WGW's burgeoning friendship with Holst was most likely to have influenced WGW towards the American democratic poet, since the latter had set Whitman's *The Mystic Trumpeter* in 1905 and had admired his poetry since meeting Vaughan Williams in 1895.

²⁰⁸ Kennedy, M, Sleeve notes for *Shine Great Sun*, The Hallé Orchestra, Conductor Maurice Handford, 1983, Viking Publications, VPW 003.

²⁰⁹ DUJ, Vol. XXI, No. 1, (new series), (12 March, 1913), 82.

²¹⁰ The work was recorded from the MS in 1983 by the Hallé Choir conducted by Maurice Handford for Viking Publications, and is now available as a photocopy, from the Scottish Music Centre, Glasgow.

Vaughan Williams's *Toward the Unknown Region* was another Whitman setting, composed in 1907 for the Leeds Festival, and the composer had played his *Sea Symphony* through to WGW 'with suggestions' in 1912.²¹¹ In 1914 Holst completed Whitman's *Dirge for Two Veterans*. It is obvious from Holst's 'I'm no good teaching by correspondence' letter of December 1915 that WGW was trying to compose seriously at this time.²¹² Admiring the work, Kennedy finds WGW's harmony, 'less saturated' than Delius's in 'Shine Great Sun', and notes that 'his ability to sustain a mood of ecstasy is no less impressive in a much shorter time-span'.²¹³

Ex. 72: 'Shine Great Sun', setting of Whitman's 'Sea Drift' from *Leaves of Grass*.

²¹¹ Aut VI, 26.
²¹² Holst, 1974, No4, 13 December [1915], 3.
²¹³ Kennedy, M, Sleeve notes for *Shine Great Sun*, The Hallé Orchestra, Conductor Maurice Handford, 1983, Viking Publications, VPW 003.

Whitman refused to follow the fashion of writing with regular metre and in standard forms, and composed very realistic and direct prose poems. 'Shine Great Sun' is part of a larger poem *Out of the Cradle Endlessly Rocking* in which the poet remembers as a boy seeing two mocking birds from Alabama 'two together, And their nest', and sees their love for each other, the female bird later disappearing. WGW's selects the portion depicting their happiness together. The setting is simple in style and centred around the key of C. WGW contrasts the opening tutti bars (with 'Shine' set as an upwardly resolving appoggiatura, subversive, since the resolution moves from the consonant to the dissonant, moving from Ia to ii c 7 repeating the gesture in d minor) with a polyphonic section in A minor, 'While we bask', followed by a *pp* tutti section 'We two together'. WGW successfully sets 'Winds blow south' to triplet moving together in block chords, using the three upper voices antiphonally against the bass as the triplet movement continues in 'Singing', the chorale like *ppp* ending to the song matching Whitman's poetry in 'If we two but keep together'.

In June 1914 Holst came for a week to Northumberland, as described in Chapter 1, ostensibly to ramble with WGW near the Roman Wall (although WGW thought their activity could better have been described as 'a laze round') but each evening brought up 'a certain subject' on which he grew more & more insistent', WGW writing, 'I finally tumbled to the fact that he had proposed the week, not in order to see the Wall, but to drive home that I must compose'.²¹⁴ By the autumn, war had broken out and, refused for military service, WGW worked for many hours a week in the office of the University Officers' Training Corps, one of his tasks including the making up of casualty lists which 'caused many deep pangs of anguish. Some years of former students were almost completely wiped out in those terrible days'.²¹⁵ As was his custom, WGW channelled his grief into creativity and began to compose a setting of *A Lyke-Wake Dirge* from Walter Scott's *Border Minstrelsy*, a work for chorus and orchestra beginning 'This ae night, this ae night, Ev'ry night and alle, Fire, and sleet, and candle-lighte, And Christe receive thye saule.'. He may have been influenced in this choice by Walford Davies' Opus 18, *Six Songs*, published in 1905, which included a setting of the *Lyke-Wake Dirge* under the title 'This ae Nighte', described contemporaneously as 'British to the backbone' by Havergal Brian who thought the mediaeval

²¹⁴ Aut VI, 36.

²¹⁵ Aut.VI, 43.

verse had been transformed by Davies by ‘clothing it in modern dress’ into ‘essentially a thing of to-day’.²¹⁶



Ex; 73: Walford Davies: ‘This ae Night’, example from *Havergal Brian on Music*, Toccata Press, 248.

Brian continued: ‘By the time it has eaten its way into the heart, one wonders whether it does not touch one of the primal instincts, which are the same yesterday, to-day and for ever...it’s emotion is as real to-day as it ever was’.²¹⁷ It was perfect material for its purpose. Certainly Holst approved of WGW’s composition, writing in 1924 that he considered it WGW’s ‘best work’.²¹⁸ *A Lyke Wake Dirge* received a Carnegie Award in 1924, Holst writing: ‘Thank you for your lovely dirge. It is a joy to see it in print and the Trust is to be congratulated.’²¹⁹ WGW worked over three years before his project was completed. It was composed between 1914 and 1917 at Newcastle and New Deanham. It was inscribed on publication with a quotation from the poem: ‘In Memory of the men of Armstrong College, Newcastle-upon-Tyne, who in 1914-1918, gave infinitely more than ‘hosen and shoon’, more than ‘meat or drinke’. Rather oddly, WGW added another dedication above the title on the first page of the score ‘To Mrs. Louise B. M. Dyer’ his hostess in Melbourne in 1923 who visited him in Newcastle in 1924.

A Lyke Wake Dirge, beginning ‘This ae night’, was an anonymous and ancient poem, to be sung during a wake or watch over a dead body, which according to ancient custom should be continued incessantly until burial. The poem concerns the fate of the deceased who now faces

²¹⁶ Brian, H, *Havergal Brian On Music*, selections from his journalism, Vol. I: British Music, ed. Malcolm MacDonald (Toccata Press: London, 1986), 248.

²¹⁷ Walford Davies saw much of WGW on his frequent visits to Newcastle at this time. Earlier, his *Everyman* was performed by the CU in 1905 and WGW performed his *Three Jovial Huntsmen* with ACCS in 1911. Davies first lectured came to lecture to NLPS, in 1913 on ‘Thought and Feeling in music’ and ‘Voice and Verse’, and to conduct his *Song of St Francis* with the Newcastle & Gateshead CU, lecturing again in 1915 and then in 1916 when he discussed ‘Music and the War’, in 1917, lecturing on ‘Melody’, and in 1918, ‘Phrasing, repartee and word-play in music’. WGW conducted Davies’ *Everyman* with the CU in December 1922 and Davies lectured to Newcastle BMS in the KH on 8 November, 1924.

²¹⁸ Holst, 1974, No 142, April 1924, 83.

²¹⁹ Ibid., No. 146, 31 October 1924, 86.

‘Whinny-muir’, and the ‘Brigg o’ Dread’, possible trials to come, each stanza ending with the wish ‘Christe receive thye saule’:

[illegible]

Ex. 74: W G Whittaker, 'A Lyke Wake Dirge', opening bars, composed 1914-1918.

The second line also is repeated throughout the poem 'Every night and alle'. The first stanza mentions 'Fire and sleet, and candle-lighte' and refers to the custom of placing 'sleet' or salt on a plate 'on the heart of the dead', and also of putting a candle in some particular place, and extinguishing the fire where a corpse is placed. These customs were up-held in Northumberland until the mid nineteenth century (before WGW's birth but he would know of them) and are described in the Folk-Lore Society's 'County Folklore Volume IV' of 1904.²²⁰ The poem is in nine largely iambic ballad stanzas, iambic tetrameter alternating in the second line, though not the fourth, with iambic trimeter, the last verse repeating the first, and having the rhyme scheme *abab* can be described as being in heroic quatrains. The first stanza differs, being archaic in construction, the first line 'This ae nighte, this ae nighte' being in trochaic feet with a medial caesura, in the manner of old English poetry.

²²⁰ Thomas, N. W., *County Folklore*, Vol. IV, 'Northumberland', (1904), 101.

The piece, marked 'Adagio 'with free inflections' is 128 bars in length, and begins and ends in C. WGW ignores the first line's obvious rhythm, allocating a semiquaver anacrusis to 'this', and a minim then crotchet to 'ae night', nevertheless capturing the ghostly atmosphere of the poem (although he provided modern words, such as 'all' rather than 'ae').²²¹ That WGW had seen Holst's *The Planets* in the early stages is unusually significant for the tonal rationale of this piece. The key of C reflects the tonal polarity of 'Mars' and the two 'bitonal' areas of Holst's work that function in 'opposition' to C are triads of B and D flat. WGW's schemata reflects a similar form of thinking as shown in the opening statement of C, followed by the triads of B, B flat minor and D flat (final beat of bar 7), all suspended above the C pedal. These semitonal relationships together with the augmented fourth of F sharp major triad (bar 19) provide the bedrock for WGW's subsequent key scheme. B flat minor, at bar 26, signals the first major shift away from C, and E minor, a tritone from B flat (see bb. 29-30 and from b. 51), mirrors the C-F sharp relationship. At b. 63 the polytonal relationships of C, B, B flat and D flat intermingle as a form of developmental fabric and work 'against' each other and this same form of semitonal opposition is worked out to the climax of b. 80 where all four keys are stated by their dominants. Of these four tonal areas, C, D flat and B are 'tonicised' in bar 82, but it is B flat that emerges in bar 83 which, as part of the 'internal tonal frame (from b. 51) is carried through to bar 100. B flat, however, as a polarity, is finally expunged (though not without further reference to the other triads) with the return of the C pedal in bar 103, an event which marks the recapitulation of the opening material.

Ernest Newman attended the first performance given in London by the Bach Choir with Vaughan Williams conducting on 31 March 1925 (when the *Dirge* was played twice). Newman's criticism appeared in the *Sunday Times* on 5 April: 'It is a pity the composer could not have preserved more of the grim directness, the stark economy of means, of the original ballad; one cannot set a big choir and orchestra to work without 'spreading' oneself on them and in the process of spreading, the tissue is bound to become a little thin here and there.'²²² He also

²²¹ WGW's decision to follow this rhythmic setting of the words is in line with Davies' work and his accompaniment of a tremulando octave pedal below static string octaves at the opening is also similar.

²²² Review by Ernest Newman, *The Sunday Times*, 5 April, 1925, cutting in John Whittaker's scrapbook, 38.

questioned 'the design and proportions of the work' acknowledging however difficulties caused by the nature of the text. Nevertheless he concluded:

The Dirge remains a striking piece of writing. The Grisliness, the harshness of the original are reproduced in highly skilled fashion both in the voices and in the orchestra; the scoring indeed shows not only a decided sense of colour for its own sake but a sure knowledge of how to make orchestral and choral colour co-operate to the same expressive end.²²³

Writing in 1986, Malcolm MacDonald, who edited Brian's article on Davies' dirge setting, mentions other interpretations: 'It is useful to be reminded that Benjamin Britten's famous setting of the 'Lyke-Wake Dirge' (in his *Serenade* for tenor, horn and strings) is not the only one. There is also a praiseworthy setting of these words from 1928 by Howard Ferguson in his *Two Ballads*, Op. 1, for baritone and orchestra, and another, as outstanding, for chorus and orchestra, by W. G. Whittaker., composed in 1924'.²²⁴

In 1919, WGW, with other key members of the musical fraternity in Newcastle, launched the North of England Musical Tournament, Bainton, newly released from internment, being one of the chief organisers. WGW was also involved with the latter in the Peace Festival celebrations to be given on the football field in September featuring Bainton's *A Song of Freedom*. In April, WGW composed 'Aye she kaimed her yellow hair', to words by Henry Johnston, for double chorus and dedicated it to him, the work only achieving publication in 1982 by Banks in its *Eboracum Choral Series*. More choral settings followed including music for *The Electra of Euripides* for Durham University Classical Association, performed 14-16 April 1920, which attracted a commission for him to compose *Choruses from the Choephoroi of Aeschylus* for women's voices and orchestra, to E D A Morshead's translation, for performance at Aberdeen University in November.

WGW's compositional style was demonstrated at its most original in July 1923 when, stimulated in several ways by the adventure of his voyage to Australia when he was jolted into reflecting on the global reality of life on earth. His self-indulgent flirtation with a young French woman on board (see Chapter 1) had already caused consternation among 'society people' (though WGW writes that 'decent Australians accepted the matter in the right way').²²⁵ Next he was dazzled by a visit to Bombay 'the first real peep into the east', astonished by the mixed races,

²²³ Ibid.

²²⁴ Bax too set the poem in 1908.

²²⁵ Aut VIII, 5.

multi-coloured costumes, bullock-drawn carts, 'disgusting deformity of the beggars', gorgeous foliage, and filthy betel juice spittle on the pavements', leaving as the monsoon started, with 'lowering skies and dark, threatening seas'.²²⁶ Back on board, one evening shortly afterwards, WGW saw a star when he 'suggested to Mademoiselle that we should get out of the awnings'.²²⁷ What happened next inspired an unprecedented frenzy of composition: 'Then burst upon us the most glorious sight of my life. The sky was brilliant with the southern constellations, so vivid that one almost felt one could touch them. The sea was alive with phosphorescence, the waves rolling & splashing like molten silver. We stood speechless for hours, drinking in this amazing spectacle of beauty.'²²⁸ WGW's brain was also absorbed, he writes, with a translation of Herodotus he had just read, which described the unequal struggle between the Persian army and a small band of heroic Greeks. Next morning, 'by a curious coincidence' he came across the 'exquisite poem', 'The Coelestial Spheare' by William Habington (1605-1654) which describes how even though one nation may conquer another, then decay, the celestial fires keep watch, as they have done since the earth's beginning.²²⁹ WGW admitted that the poem, which ends 'And nothing permanent on earth', 'took complete possession' of him.²³⁰

Composing whilst on deck, he embarked immediately on setting the poem for chorus and orchestra, largely completing the work while in the Indian Ocean between 10-20 July (and on his return journey in the South Pacific 6-15 December). He considered the piece 'the most complicated & harmonically-advanced work I had ever written; yet it went onto paper as fast as I could write it'.²³¹ Even after later 'trying it over' he only altered 'a few notes here and there'.²³² The gulf between the composer of *The Coelestial Spheare* and his audience was probably insuperable at the time (and subsequently) and WGW records that it only ever had one performance (his own with the Academy choir at Glasgow) as it was 'generally considered ...too difficult, though it is much more sing-able than many modern choral compositions'.²³³

²²⁶ Ibid.

²²⁷ Ibid.

²²⁸ Ibid.

²²⁹ Ibid.

²³⁰ Ibid., 6.

²³¹ Ibid.

²³² Ibid.

²³³ Aut, VIII, 6.

The image displays a page from a musical score for 'The Coelestial Spheare' by William Habington. The top section features four vocal staves: Soprano, Contralto, Tenor, and Bass. Each staff has the lyrics 'When I sur-vey the bright Co-lea' written below it. The vocal parts are marked with 'ppp' (pianissimo) and 'cresc.' (crescendo). The tempo is indicated as 'Allargando'. Below the vocal staves is a piano accompaniment section with a grand staff (treble and bass clef). The piano part includes dynamic markings like 'ppp', 'cresc.', and 'Allargando'. The bottom section of the score shows a continuation of the piano accompaniment, with a 'Tutti' marking and a 'a tempo' instruction. The score is written in a traditional musical notation style with various dynamic and tempo markings.

Ex. 75: *The Coelestial Spheare*, words- William Habington, from chorus entry.

WGW was obviously aware that the circumstances of this composition gave an insight into the creative process, for in July 1942 he addressed a Symposium at Glasgow Art School on 'The Psychology of Music and Painting' (well established today), organized by R. W. Pickford, founder in 1946 of the Experimental Psychology Society, who became first Professor of Psychology at the University of Glasgow in 1964. WGW spoke for 45 minutes on the composition of *The Coelestial Spheare*.²³⁴ His own attitude to contemporary music was one of complete acceptance; as a pioneer in every respect, he naturally adopted the most forward-looking idiom of the time. He was aware that this attitude was not shared by many, and had been present in the Théâtre des Champs-Élysées in Paris in May 1913 when he saw 'a man rush out with his fists clenched above his head, shouting curses, after hearing Stravinsky's 'Le Sacre du printemps'.²³⁵ However, WGW believed

²³⁴ Letter from WGW to Clarrie, 7 December, 1942.

²³⁵ Whittaker, W. G., 'The Treatment of Old Music', *Monthly Musical Record*, (March-April, 1943), 52.

that mankind's emotional nature had changed little down the centuries, and he saw composition as a natural emotional response to stimuli.

Written with a rush of inspiration, *The Coelestial Spheare* is indeed an experimental piece, though lacking the rationale of the *Lyke-Wake Dirge* in terms of its tonal and thematic cohesion. The piece, tripartite in design (ABA) contrasts outer sections of Adagio tempo based loosely on the polarity of E, with a central paragraph marked Allegro which seems to accentuate the tritone of B flat (a fact surely confirmed by the references both to E and B flat in the reprise (see bb. 175-8). These tonal building-blocks aside, the propulsion of the piece is derived principally from the imagery and assonance of the words. This at times makes for fascinating listening particularly in terms of texture and inventive choral effects, but the weakness of the piece lies in its sprawling, quasi-improvisatory and 'styles-less' harmony which, in a will to be 'modern', ignores the imperative of structural coherence. In fact, one wonders whether WGW's lack of recourse to a piano is not symptomatic of the piece's lack of formal solidity.

Between 21 July and 6 September 1924, at the cottage at Boghead, WGW wrote a setting of Psalm CXXXIX, using Robert Bridges' version, for unaccompanied mixed choir and semi-chorus. At the time of the composition of the Psalm in 1925, Bridges' poetry, which had enjoyed its heyday during the late Victorian and Edwardian periods, was suffering a certain decline in popularity, though the younger Georgian poets still looked to him as a mentor, particularly in his use of language-strictures and prose. WGW took his text from *The Spirit of Man* of 1916.²³⁶ Dedicated to Hugh P. Allen, it was published by OUP in 1925, having probably been composed for the *Oxford Church Music Series* WGW now edited. It was first performed by the London Bach Choir in Central Hall, conducted by Vaughan Williams, on 31 March, 1925. The six stanzas of WGW's work would ultimately be influential on the tonal scheme he would devise. The opening stanza ('O Lord, Thou hast searched me out and known me') apes an early style in its two-part imitation and its austere use of the Phrygian mode. And it is to the polarity of E that WGW returns again and again as an anchor to the increasingly dissonant and tonally dissolute excursions taken away from it.

²³⁶ Bridges, R., ed. *The Spirit of Man: An anthology in English & French from the philosophers & poets made by the Poet laureate in 1915 and Dedicated by Gracious Permission to His Majesty King George V* (Longmans Green & Co: London, 1916).

[illegible]

EX. 76: *Psalm CXXXIX*, from *The Spirit of Man*, Robert Bridges, 1924.

Stanza Two contrasts not only with its (rather Holstian) use of the semichorus but its marked change of tempo, and there is also a vivid change of *process* in the way the music proceeds. While E had been a recurring focus in Stanza One, the arresting semitonal shift up to F (minor) provides a precedent for the series of semitonal shifts in the bass which move up step by step through F#, G, A flat to the Allegro ('If I take the wings of the morning') which is effectively couched in Phrygian A minor. The main thematic hub of Stanza Two is the dramatic statement 'Thou art there' (p. 15) which invariably provides a bitonal opposition to the underlying bass pedal-points and this material provides a frame for the A minor pastorelle (pp. 21-4). The stanza closes with what WGW surely must have conceived as a neo-Bachian chorale ('Should thy hand lead me') which emerges from a continuation of the semitonal process through B minor (pp. 25-6) to a radiant C major at the chorale's conclusion. If C major was intended to provide both a sense of tonal repose and relief from Stanza Two's turbulent process of development, the A major of Stanza Three, establishing a further process of third-related keys between the stanzas, is one of reassurance ('The darkness is no darkness with Thee') and security. The longest section of the Psalm is marked by Stanza Four which functions as a form of extended development and is also the most demanding vocal part of the work. Embarking from

A major and the rich sonority of Stanza Three, the style changes to a neo-baroque one of counterpoint and imitation ('I will give thanks unto Thee') which forms a prelude to the centrepiece of the stanza based on ostinato descending scalar figure in 5/4 ('Marvellous are Thy works') thoroughly reminiscent of Holstian generative techniques in works such as *The Hymn of Jesus*. Significantly this ostinato figure is based on the Phrygian scale of E. This recalls the sound-world and tonality of the work's opening; moreover, WGW uses this statement of E as a prolonged dominant preparation for the hushed climax (p. 55) in A minor which recapitulates the tonality of Stanza Three. Finally, the last phase of the stanza the pitting of A triads with those of C (the tonality of Stanza Two) and it is this tonality that prevails through the dense homophonic writing of the last four lines of text (pp. 64-5). This yields to a uniformly diatonic statement of E major for the entirety of Stanza Five, a powerful evocation of eternal wisdom and a transformation of the severity of the Phrygian E of Stanza One. However, for the final stanza, WGW returns to this stark material (p. 71) as the text returns to one of inward searching. Its function, however, 'presupposed' by the tonal events of Stanzas One and Three, and the tonal behaviour of Stanza Four, is to assume the mantle of a dominant, for it is to A major that the work finds its absolute conclusion in the last fifteen bars.

WGW submitted *Psalm CXXXIX* to the British jury of the ISCM in 1926. It had received its first performance from the London Bach Choir conducted by Vaughan Williams, at Central Hall, London, on 31 March 1925.²³⁷ On 6 November 1926, the BC gave a first Newcastle performance of the Psalm. WGW was able to tell the BC at the concert on 21 December that the work had won a place at the Frankfurt Festival the following year. WGW prepared and had published by OUP another version of the Psalm, for the German market, with alternative German and Latin words. The BC travelled to Frankfurt where the contemporary music festival took place between 30 June and 5 July 1927, the BC's performance occurring on the 4 July in Frankfurt Opera House. The mixed reactions to the performance and the work have been discussed in Chapter 3 but it appears that WGW and the choir were not well treated by their own press. WGW remained permanently embittered by what he saw as unjust treatment. Even WGW's friend, Colles of *The Times*, was one of his detractors, despite frequently writing 'most

²³⁷ WGW scribbled a note to his parents: 'Quite an enthusiastic reception tonight. Love, Willie'. See John Whittaker's scrapbook, 38.

encouraging reviews' of WGW's editing and writing (he had highly praised the latter's article on Purcell's harmony). WGW wrote at the time of Colles's death: 'He was rather severe on me over the Frankfurt Psalm as it didn't fit in with his views of religious music (he had evidently never heard synagogue choirs sing Psalms, *then they sounded tremendously vital & living*).²³⁸

Despite this discouragement, WGW continued to write choral works. While sailing home across the North Atlantic in 1928 after lecturing at Cornell University, WGW composed an anthem, a setting of a passage from Isaiah 'I said in the noontide of my days', between 24-27

No. 1049. "YORK SERIES" Anthems & Glees. 1

To H. Stanley Roper.

I said in the noontide of my days.

Anthem
for Solo Soprano, Chorus and Organ.

The writing of Hezekiah king of Judah, when he had been sick, and was recovered of his sickness. from Isaiah (version by Rev. B. Bruns Taylor) "Everyman" Library, F. M. Dent & Co. (By permission)

Andante. $\text{♩} = \text{♩}$ throughout. W. GILLIES WHITTAKER

Recit. *Free tempo.*

Men in Unison. 

ORGAN. 

gates of the grave: I am de-priv'd of thers-i-due of my 

Ex 77: 'I said in the noontide of my days', Hubert Foss's copy in the private archive of Diana Sparkes, with WGW's remark 'rejected of the Press'.

September. The piece was dedicated to Stanley Roper who from 1929 became general editor of OUP's new *Oxford Series of Modern Anthems* Roper was a friend of WGW's through Foss's London Cantata Club, and had just been appointed Principal of Trinity College, London in 1929 (having been associated with the College as professor and examiner since 1910) succeeding Dr. Joseph Bridge who died that year. WGW with others, including Dr Harvey Grace, then 'began their careers as examiners' at the College.²³⁹ Despite his connection with Roper, WGW's anthem was 'Rejected of the Press', Roper, like WGW, being under strict instructions from Foss (under

²³⁸ Letter from WGW to Clartie, 7 March, 1943.

²³⁹ Rutland, H, *Trinity College of Music the first hundred years* (Trinity College of Music: London, 1972), 32.

Milford's orders) to drastically cut down on publications for OUP music department.²⁴⁰ It was published by Banks of York in the 'York Series' of Anthems and Glee in 1929.

Ex. 78: *Chorus of Spirits*, from 'Prometheus', Shelley, for unaccompanied mixed choir.

WGW's *Chorus of Spirits*, from 'Prometheus' by Shelley, for unaccompanied mixed choir, dedicated to Herbert Wiseman, with whom he was engaged in their very successful *Clarendon Song Book* series for OUP, was composed on 7 July 1931. It may have been intended to submit to the International Jury of ISCM, or like the anthem 'I said in the noontide of my days', intended for OUP's *Oxford Series of Modern Anthems* begun in 1929, with Stanley Roper as general editor. As with his anthem, 'I said in the noontide of my days', WGW had to turn to Banks of York for publication. Michael Kennedy writes that by the time of this work, WGW's style was freer, 'the

²⁴⁰ Handwritten note scribbled by WGW on the top of a copy of the published anthem sent to H. J. F. (Hubert Foss) in 1929. In private archive of Diana Sparkes at her home in Southampton.

part-writing more daring in its polyphonic textures'.²⁴¹ The anthem, in a ternary form, succeeds in summoning throughout an ethereal sound, beginning with a gently undulating theme, with resolving seconds over a C pedal, depicting the 'gentle guides and guardians' who for 'unremember'd ages have protected 'heaven oppressed mortality' (depicted within E flat minor harmony and chromatic consecutive chords). After a caesura, the heavenly voices, marked pianissimo, enter in A major, 'And we breathe, and sicken not', with increasing tone, describing the spirits involvement with human thought, however 'dim and dank', painting with a flurry of notes in C flat, the words 'like a storm extinguish'd day'. This introduces the middle section and the entry of the semi-chorus with the passage 'Be it bright as all between Cloudless skies and windless steams', the soprano voices alone referring to the first theme, against long contralto notes forming an ostinato. A solo soprano enters, extending the undulating theme and repeatedly leaping to high A and G against the heavenly choir of the semi-chorus which, having reached the words 'liquid, and serene' sung in A major, is followed at a broader pace with a contrasting moving passage, the stretto entries sung first by tenors and basses, then *tutti*, depicting the birds in the wind and the fish in the wave mingle with 'the thoughts of man's own mind'. The *pp* return of the static first section is varied with a moving tenor part and oscillating fourths in the alto part, the pedal C of the first section occasionally moves down a minor fourth, and the sopranos rise to descend three times in thirds, the dynamic increasing to forte, but a swift diminuendo to *pppp*, and arrest of all movement but the bass voices distances the music with the words 'thro' the boundless element as the first inversion chord of C dies away.

Requiem Aeternam, for double choir, was composed at Eisenach in July 1932, following WGW's mother's death in January 1932. After this event, WGW, who had shown little interest previously in returning to the North East, accepted an invitation to adjudicate at the Tynedale Festival, held each year at Hexham, his mother's birthplace. It was perhaps an attempt to connect with her again. WGW found her loss, and the removal of her devoted support, very difficult to bear. In WGW's characteristic way (he had won a *News Chronicle* essay prize when his brother died in childhood) he dealt with grief by creativity.

²⁴¹ Kennedy, M, Sleeve notes for *Shine Great Sun*, The Hallé Orchestra, Conductor Maurice Handford, 1983, Viking Publications, VPW 003.

The image shows a page of a musical score for 'Requiem Aeternum'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The tempo is marked 'Adagio'. The lyrics are 'Re - qui - em ae - ter - nam'. The piano part is marked '(For rehearsal only)'. The score is for Soprano, Alto, Tenor, and Bass voices, and a piano accompaniment. The lyrics are 'Re - qui - em ae - ter - nam'. The piano part is marked '(For rehearsal only)'.

Ex; 79: *Requiem Aeternum* , W G Whittaker, 1932, ed. Paul Hindmarsh, 1984.

For the Tyndale Festival, as well as donating a competition shield to the memory of his mother (whose own short and modest career as a vocal soloist at Trinity Methodist Church had taken place in the town), WGW wrote *A Festal Psalm*, ‘O sing unto the Lord a new song’ (Psalm 98), for Male voice chorus and string orchestra, with optional organ and timpani, dedicating it ‘To all the workers of the Tyndale Musical Festival’. It was written at the same time as the *Requiem Aeternam* in summer 1932 and, in uncompromisingly modern idiom, depicts the final judgement day, and includes references to music.

Kennedy, writing in 1983, was convinced of the value of WGW’s choral writing: ‘Undoubtedly the choral works are of immense difficulty - Whittaker ran a virtuoso choir and knew what it could achieve. But to regard these items as mere festival test-pieces is to misjudge their inner nature, though no one denies that they testing - the conductor of these recorded

performances said he had rarely undertaken such a challenging or musically demanding project. Worthwhile too, I would add.’²⁴²

To all the workers of the Tynedale Musical Festival

A Festal Psalm

for Male voice chorus, string orchestra, optional organ and timpani

O sing unto the Lord a new song (Ps.98)

W. GILLIES WHITTAKER

Allegro giocoso

PIANO

pp cresc.

5

10

Key D \flat

BASS II

O sing un-to the

BASS I

Lord a new song, sing un-to the

Ex. 80: ‘A Festal Psalm’, 1932, for the Tynedale Musical Festival at Hexham.

Another WGW Centenary commentator, Nicholas Webber, ascribed the neglect of WGW’s original works to the fact that, in his opinion, the latter’s compositions were ‘neither ‘modern’ enough to be daring, nor ‘traditional’ enough to command the respect of professional revivalists’.²⁴³ WGW’s *Requiem Aeternam*, written in summer 1932, was not published until 1984, well after WGW’s death, and seems never to have been performed in WGW’s lifetime. The work,

²⁴² Ibid.

²⁴³ Webber, N, *Facets of Whittaker 2*, ‘The Composer’: Extracted without page numbers from article in *Musical Opinion* (June 1977), for programme guide for Centenary celebrations in Newcastle-upon-Tyne in November, 1976. Webber lectured on WGW’s work, with particular reference to his unpublished works in the Robert Boyle Lecture Theatre, University of Newcastle-upon-Tyne, 17 November, 1976.

according to Kennedy, 'copied from barely legible manuscripts by the Scottish Music Archive', was edited in Glasgow by librarian Paul Hindmarsh around the time of the Whittaker Centenary celebrations of 1976 and received its first known performance in 1981 by the Hallé Choir at the Mellor Festival and was later recorded. The piece, marked *Adagio*, is for double choir and is quite short, only seventy bars in length, and falls into two parts, being in quadruple time throughout, as though to emphasize the unvarying nature of death.

The furore among the British critics following the performance of the Psalm in Frankfurt, despite the fulsome admiration of foreign critics, led to disillusionment on WGW's part (See Chapter 2). However his friends still admired his choral works, and Percy Grainger endeavoured to arrange performances in America. WGW wrote to Grainger on 9 September 1932 telling him it was a great delight to know that the latter liked his Psalm: 'I don't know how to thank you for your comforting letter. In this country I am not regarded as a composer at all. My editorial work is recognised, but my original is shelved.'²⁴⁴ For this situation, WGW partially blamed the press: 'After our performance at the International Festival in Frankfurt practically every English critic ridiculed the work, and not only that, but with a peculiarly British outlook had not a kind word to say for my choir.' WGW adds that the German and Yugoslavian choirs whose performances 'no English choral master could have stood...for five minutes without squirming', were 'praised to the skies by the English critics. In 1932 Erik Chisholm, a young Glasgow musician, tried to establish his own Scottish 'committee' for selecting pieces to submit to the international jury of ISCM and wrote to ask WGW for works. WGW found Chisholm's activities badly organised, having been involved in the latter's first concerts of his 'Active Society' (See Chapter 2), and replied: 'I cannot submit work to a Scottish Jury unless I know who the Jury are. I have not heard yet whether a representative body of musicians resident in Scotland has been selected to the Scottish Jury'.²⁴⁵ The letter continues: 'My choral works were examined by an English Jury for the last Festival, but none were passed up. As I have now sent things for several years, I feel that mine is not the kind of work they desire.' Within a few days, WGW had washed his hands of Chisholm and his jury, also leaving the 'Active Society' where he had been a Vice-

²⁴⁴ Letter from WGW to Percy Grainger, Whiteplains, New York, 9 September 1932, Principal's letters, SNAM, *GB-Guth*.

²⁴⁵ Letter from WGW to Erik Chisholm, 18 September 1931, Principal's letters, SNAM, *GB-Guth*.

President and his Oboe Suite was to have been performed that season.²⁴⁶ It marked the end of his aspiration to write large choral pieces for international performance. In a letter to William Busch on 17 October 1932, he wrote:

Thanks for your nice letter & appreciation of my choral works. I have given up hoping ever to hear them. Nobody does them. 'The Lyke Wake Dirge' has only had one performance, & no other choir except my own Newcastle one has ever done my Psalm. Percy Grainger is trying to get some chums to take up the latter in America. One just goes on writing & writing & putting things away.²⁴⁷

Afterwards, Tustin Baker, a friend of WGW from Halifax, wrote to suggest that Sumsion might be interested in WGW's choral works, WGW replying on 9 November 1934: 'Sumsion I know slightly. I once visited him in his house. I certainly don't know whether he likes my things at all.'²⁴⁸ WGW knew that both the *Dirge* and the Psalm had been brought to Sumsion's notice but that nothing had transpired, adding 'I rather fancy that Atkins is the stumbling block'. WGW told Baker he would be glad of any assistance 'because my bigger works lie practically unperformed'.²⁴⁹

Neglect ultimately was to be the fate of WGW's larger choral pieces and, with the exception of the attention his music received on his Centenary, his music has not attracted the attention of choral conductors or choral festivals. Likely reasons for this are that his music and style now seems thoroughly dated and the 'modern' nature of his style, embodied largely in his unconventional harmony does not sit well with the nineteenth-century manner of his rhythmic parlance. At times this is crushing and the Psalm suffers from this disjunction and, even more fatally, *The Coelestial Sphere*. Perhaps most successful are the shorter pieces such as the *Lyke Wake Dirge* where the sense of internal argument is clearer or where the shorter duration is enough to temper the episodic nature of much of the construction. Of course WGW learnt much from Holst and it is clear from the many bitonal effects of his choral writing, from the *Hymn of Jesus*, 'The Evening Watch' and other experimental vocal canvases, that he was endeavouring to create a new vocal ethos. Undoubtedly WGW's work represents an interesting if often now forgotten phase of the British choir and choral society during the first half of the twentieth century. At this time choirs were adjusting rapidly to new sounds and choral techniques which were challenging

²⁴⁶ Letter from WGW to Bax, 2 October 1931. Principal's letters, SNAM, *GB-Guth*.

²⁴⁷ Letter from WGW to Busch, 17 October 1932. Principal's letters, SNAM, *GB-Guth*.

²⁴⁸ Letter from WGW to Tustin Baker, 9 November 1934, Principal's letters, SNAM, *GB-Guth*.

²⁴⁹ *Ibid*.

for professional musicians and even more so for the many amateurs whom composers aspired to include. WGW's choral works, notably the Psalm, are immensely difficult and require months of application and rehearsal, and it is perhaps this component, of considerable time and hard work that seems incommensurate with the value of the musical result.

6.5 INSTRUMENTAL WORKS

In the early years of the century WGW often played in chamber music recitals for the local section of the ISM, the *Musical Times* reporting a concert on 17 May 1913, when WGW played in Brahms's Piano Quartet with Newcastle Conservatoire colleagues.²⁵⁰ When war broke out, he joined in Conservatoire chamber concerts organized by Ethel Bainton to include both staff and city musicians, in December 1915 playing Dvořák's E flat Piano Quintet. It was therefore natural that WGW should choose this genre for his first venture into instrumental composition, WGW completing most of his 'Free Variations on an Original Theme for pianoforte, two violins, viola and violoncello *Among the Northumbrian Hills*' at his cottage at New Deanham in summer 1918. The work was finished in Newcastle in December (by which time the war had ended) and dedicated to Gustav Holst. A first performance was delayed until August 1920 when WGW played in the work at a Northern Section meeting of ISM.

The inspiration for WGW's quintet would almost certainly have been the inauguration in 1917 of a publication scheme by the Carnegie Award United Kingdom Trust (founded 1913), 'to encourage British Composers in the practice of their art'. The Trust called for the submission of original unpublished compositions, announcing up to six winners annually, their works to be published by Stainer & Bell, at the Trust's expense, winners retaining the royalties earned.²⁵¹ Bantock, Bainton, Boughton, Vaughan Williams, Farrar, Dyson, Howells, and Alfred Wall were immediately successful, enough to spur on WGW, whose competitive instincts and always been strong. WGW gave Alfred Wall's Piano Quartet in C minor, a Carnegie winner, its first performance on 21 December 1918, at the BC Christmas concert in Westgate Hall, and there was news in June 1919 of Holst's Carnegie prize for *The Hymn of Jesus*. WGW invited Bainton to conduct his award winning Symphony *Before Sunrise* with the CU in April 1921. The news of his

²⁵⁰ *Musical Times*, Vol. 54, No. 844, 401.

²⁵¹ Howes, 1966, 95.

own success for the piano quintet came in May 1921, Holst writing on 24 May 'Hooray! Proud an'appy to be a Dedicatee'.²⁵² The three Newcastle Carnegie winners, WGW, Wall, and Bainton, performed at a crowded BMS concert in the King Edward VII Art Gallery at AC.

Critical reception of the work was tentative. The *Musical Times* critic remarked that though 'The title is homely enough' the subject was connected with 'things other than Northumberland'.²⁵³ 'Moreover, Mr. Whittaker introduces a tune from Mr. Cecil Sharp's collection of 'English Folk-Songs for Schools' in the eighth variation 'Hay-making' and in the eleventh 'Farewell'. The critic thought that the title 'Free Variations' rendered the work unable to be measured 'by the usual canons' of criticism' and had the 'right to be above the law'. He also questioned WGW's placing of a c natural in the bass with a c sharp above it, wondering if it were a misprint:

Your modern, free composer has made his own a line from the Free-booter Songs of the Wallace, 'The law of the lawless is the law I obey.' Well we shall not envy him his freedom. The law of the lawless, even in music, is a fearful thing. Mr. Whittaker, for instance, appears haunted by the fear that his chords are not thick enough, or that there are not enough sevenths and ninths in the world to satisfy the modern craving for dissonance. Certainly his music has none of the light-heartedness of freedom....And it is a great pity that free composition should be such an anxious business, for Mr. Whittaker lacks neither the poetic imagination nor that sense of form and proportion that go such a long way towards making music worth having.²⁵⁴

The quintet's style was indeed 'modern': there was extensive use of parallel triads, ostinato techniques, bitonal passages, note-clusters and new generative techniques of tonal structure, inspired largely by those experiments of Holst. WGW told his daughters that *Among the Northumbrian Hills* included a 'representative theme' for each of them: 'Only a bar or two each, but they keep recurring'.²⁵⁵ This indeed was to be the spirit of WGW's 'free' variation set. Elements of classical precedents are evident in the first two variations which retain the home key of C# minor, but thereafter, the departure from the tonic begins and is only restored in the final variation. Moreover, WGW maintains a strong aural relationship thematically to the original material in the first two variations but soon abandons the platitude of emulating the thematic template for much freer treatment. This is entirely in accordance with the tendency of

²⁵² Holst, 1974, No 115, [24 May 1921], 67.

²⁵³ 'B. V.', 'New Music', *The Musical Times*, 1 September 1922, Vol. 63, No. 955, 639.

²⁵⁴ Ibid.

²⁵⁵ Mary Pollitzer. *Second Recollection*, (unused in Jonathan's article on 'My Grandmother'). Scottish Music Centre.

hybridization where the variations are in fact a series of character pieces based, as WGW stated, on fragments of the theme, reworked into individual movements with evocative titles.

Theme	Var 1	Var 2	Var 3	Var 4	Var 5	Var 6	Var 7	Var 8	Var 9	Var 10	Var 11
c#	c#	c#	a	F#/C	D flat	B flat	c	D	d	g	g
Moderato	Allegro	Andante	Allegro	Andante	Andante	Allegretto	Andante	Allegro	Largo	Allegro	Moderato
	A Fantastic Garden in Spring	Early Morning	Children at Play	Reflections	Gloom	Swallows	Mid-Summer	Haymaking	Mid-Winter	By the Fireside	Farewell

The work as a whole not only projects the composer’s own familiarity with landscape through the seasons but also suggests some form of autobiographical narrative. The children of Variation 3 are WGW’s own, and the ‘reflections’ of Variation 4 are no doubt the composer’s own. Northumberland was the place to which he escaped for work and where he derived tranquility from the quiet, indeed unpopulated world of his ancestors away from the urban hubbub of Newcastle. Similarly, the last variation, a reworked reprise of the first, emphasizes an unwillingness to part with the contentedness of self-imposed solitariness. The scheme of the variations too has a narrative of the passing seasons which also acts as a metaphor for the ‘seasons of man’. WGW’s theme is by no means distinguished or memorable, yet its neutral character clearly provided him with enough material for the subsequent ‘suite’ of musical studies. Latent in the theme is the importance of c# minor and the prominent leading-note of B# in the viola in bar 2, and third relationship of F in the later development of theme. In Variation 1 the collision of c# minor and C major becomes a important generative process, and the progressions by third interval (e.g. A – C – E – see two bars after figure 5) becomes even more prominent as the work progresses. The C#/C element is vividly inherent in Variation 2 in the harmonic accompaniment to the extended melody in the first violin (which is then worked into an heroic evocation) and the A-C-E progression is later ‘realised’ in the A minor scherzo of Variation 3. In Variation 4, ‘Reflections’, elements of the original theme return in a fragmented and disjunct manner as part of a more ‘improvised’ canvas, but more enigmatic is the bitonal conclusion

where C major wins out against the dissonant F# major tritone. This tritone then becomes the subject of discourse in Variation 5 where the chord cluster based on C confronts the semitonal figure initiated on F# in the cello, though it is to D flat that the 'gloomy' melody gravitates, emphasizing once again the conclusion the bitonal 'opposition' of C and C sharp. 'Swallows', based on the central idea of the theme, forms an interlude in B flat and the more overtly lyrical 'Mid-Summer' anticipates the folk-song idiom of Variation 8 ('Haymaking') in the first of two folksong quotations. The quirky harmonic idiom of 'Haymaking', which increasingly begins to accentuate the familiar bitonal relationship of earlier variations (this between D and E flat) is further reworked in Variation 9 where a modal D minor is contrasted with the chromatic fragment of melody in the cello (derived from viola's descending figure in bar 2 of the theme) which forms the basis of thematic development. Here however, the 'cadential' C# to D of the cello is strongly emphasized, and this semitonal relationship is given further stress at figure 35 and just before 55, reminding us once again the original theme's underlying influence. D of Variation 9 is carried over into Variation 10, though here it is in fact a prolonged dominant for G (which takes place at the very end). Combined with this process of cadential prolongation is a gradual sense of recapitulation of previous variation fragments as part of an episodic structure in which two piano cadenzas attempt to re-accentuate the C#-C opposition. The conclusion on G, however, also recalls the striking tritone feature of Variation 4 as the final Variation, 'Farewell' begins on C#. Here the original tonality is restored together with the main bones of the original theme, though interspersed with references to 'Haymaking' and 'Children at Play', happy reminiscences to temper the prevailing melancholy of the close.

The piano quintet's publication brought publicity and success to WGW, but various factors drew WGW to other forms of writing, such as vocal and choral composition. When, in 1925 WGW became general editor of the *Oxford Orchestral Series* for OUP, he immediately made an orchestral arrangement of *Noble Squire Dacre*, No. 12 from his *North Country Ballads, Songs & Pipe-Tunes* (dedicated to the memory of his late teacher G. F. Huntley, one-time organist of Newcastle Cathedral). Holst had judged the song (in WGW's arrangement for unaccompanied mixed voices) 'grand' when he conducted it in 1917.²⁵⁶ In March 1926, he suggested that WGW

²⁵⁶ Holst, 1974, No 57, [18 December 1917], 34.

send the score to Sir Henry Wood (as mentioned in Chapter 2), having advised Wood of his recommendation.²⁵⁷ Although nothing came of this at the time, Holst wrote in June to say ‘knowing our man we can be quite certain that it is only a pleasure deferred’.²⁵⁸ The piece was performed by the BBC at their Manchester studio in 1933, with a manuscript edition of WGW’s orchestral arrangement of *Three Mood Pictures*, written for pianoforte.²⁵⁹ The latter arrangement had first been performed in this version by Dr Adrian Boult with the Birmingham City Orchestra.²⁶⁰



Ex. 81: Theme from *Among the Northumbrian Hills*

In 1925, WGW began to write a work for violin and piano. Lewis Foreman wrote: ‘In the mid-1920s the violin sonata was very much the format of the moment with distinguished

²⁵⁷ Ibid., No 163, 25 January 1926, 94.

²⁵⁸ Ibid., No 167, 28 June 1926, 95.

²⁵⁹ Letter from WGW to T. H. Morrison, BBC, Manchester, 7 November 1933, Principal’s letters, SNAM, GB-Guth.

²⁶⁰ Letter from WGW to T. H. Morrison, The BBC, Piccadilly, Manchester, Principal’s letters, SNAM, GB-Guth.

wartime examples by Ireland, Bax and Elgar then before the public.’²⁶¹ Ireland and Bax both played their violin sonatas in Newcastle at WGW’s invitation, but first Herbert Howells came north on 22 November 1922, playing his E major Sonata for Violin and Piano, Op. 18, with Alfred Wall at the local branch of the BMS. Bax played his Violin Sonata with Wall at a BC Christmas concert on 16 December, Ireland playing two movements from his first Violin Sonata with Wall at Newcastle BMS in February 1923. A new star on the musical scene was Howells’ friend, the young Australian pianist and composer, Arthur Benjamin (1893-1960), an ex-student of Stanford, Dunhill and Cliffe at the RCM in 1911. Benjamin had played Howell’s first Piano Concerto (as dedicatee) at its first performance in 1914. After war service, internment, and some time teaching in Australia, Benjamin returned to England in 1921, gaining a Carnegie Award for his *Pastoral Fantasy* for string quartet, written in autumn 1923.²⁶² WGW went to Australia for the second half of 1923 and his daughter Mary began her violin studies at the RCM, being quickly befriended by Holst, Imogen Holst, and Vally Lasker (with whom Mary lodged for a time). Benjamin composed a *Sonatina for Violin and Piano* in 1924. Probably in emulation, and perhaps for Mary, WGW began to compose a *Sonatina for Violin and Pianoforte in G minor*, in the summer of 1925, failing to complete it. Benjamin, newly appointed professor at the RCM, visited Newcastle on 6 November 1926, joining Harriet Cohen in a performance of Bach’s Concerto in C major for two pianos and strings, the BC singing Benjamin’s unaccompanied choral song ‘I saw his blood upon the Rose’. He returned on 12 November 1927 and played his *Sonatina for Violin and Piano* with Wall at a BC concert. Lewis Foreman questioned the title: ‘Why Benjamin should have used the diminutive to describe this sonata is not clear, for in the lyrical first movement at least he writes on a substantial scale.’²⁶³ The fact that the work was without a slow movement, ‘a stylistic innovation’ according to Foreman, may explain the description. At any rate, the impressionable WGW also called his work a *Sonatina*; though his was in four movements, Allegro (Boisterously), Adagio, Quasi basso ostinato, Minuet in the Old Style, and Allegro strepitoso. WGW completed it in the USA in summer 1928, perhaps spurred on by Benjamin’s visit or perhaps because, while staying at Cornell’s University Club, WGW played music, almost nightly, with other staff

²⁶¹ Foreman, Lewis, Sleeve notes for *Arthur Benjamin*, Locrian Ensemble, Snape Maltings, 8-10 January 2001, Dutton Digital, 7.

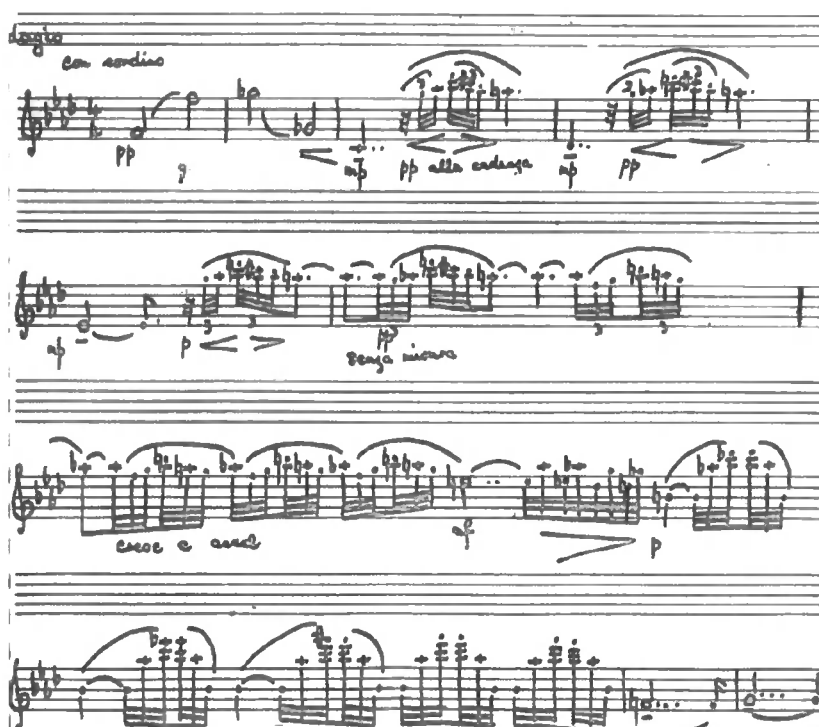
²⁶² Vaughan Williams and Hugh Allen were principal assessors.

²⁶³ Foreman, Lewis, Sleeve notes for *Arthur Benjamin*, 7.

members, particularly with the ex-professional violinist Professor Lister of Cornell's History Department. Perhaps the *Sonatina* was finished so the two could play it together.

The image displays a handwritten musical score for the first movement of the Sonatina in G minor for Violin and Piano. The score is written on three systems of staves. The first system includes the tempo marking 'Allegro' and the instruction 'Bitterness' above the violin staff. The key signature is G minor (two flats) and the time signature is 4/4. The violin part begins with a series of eighth notes, followed by a more complex passage with sixteenth notes. The piano part enters with a series of eighth notes in the right hand and a bass line in the left hand. The second system continues the development of these themes, with the violin playing a series of eighth notes and the piano providing a rhythmic accompaniment. The third system shows the violin playing a series of eighth notes and the piano providing a rhythmic accompaniment. The score is handwritten and appears to be a transcription for performance.

Ex. 82: Sonatina in G minor for Violin and Piano, first movement, transcribed for performance.



Ex. 83: Sonatina in G minor for Violin and Piano, second movement, adagio, opening with passage for solo violin.

In March 1926, A G Latham, Professor of Modern Languages at AC, retired, to be replaced by Cuthbert Morton Girdlestone, a keen flautist (at Trinity College Cambridge said to have been the best at the University for twenty years), musicologist and literary scholar. Girdlestone later became the author of two famous books, *Mozart and his piano concertos* (published in French in 1939, and in English in 1948 by Cassell, running to a third edition in 1978) and *Jean-Philippe Rameau: His Life and Work* (Cassell, 1957 and 1968, and by Dover in 1969). WGW and Girdlestone struck up a friendship, WGW writing to Clarrie on 18 March 1928: 'This has been a hectic week...last night I spouted to the CMU on Bach's Flute Sonatas, & Girdlestone joined me in playing four.'²⁶⁴ When that summer WGW visited Cornell University, New York, he composed a Suite for flute and pianoforte, obviously intended for Girdlestone, in four movements, Rhapsody (in G major), Pastoral Dance (in A), Air in the Olden Manner (E flat), and Scherzo (F minor). The Sonatina was written at Ithaca (the city on the southern shore of Cayuga Lake, Central New York State which is home to Cornell University, most students living at Ithaca campus) and at Moriah (WGW's holiday base while in America during July and August 1928).

²⁶⁴ Letter from WGW to Clarrie, 18 March 1928, Principal's letters, SNAM, GB-Guth.



Ex. 84: Suite for Flute & Pianoforte, I- Rhapsody, MS score, composed Ithaca and Moriah, July and August, 1928.

Girdlestone played at the ACCS Christmas concert on 7 December 1929, performing Ethel Smyth's *Two interlinked French Melodies for flute, violin, & piano*, with the violinist Bessie Spence of Glasgow, and WGW, who according to the *Newcastle Journal*, 'played in his usual sensitive style'.²⁶⁵ In 1929 WGW dedicated an arrangement of a Sonata in D for Flute, Pianoforte, and optional violoncello by Leonardo Vinci (published in about 1790 by I. Walsh in the Strand, London) to Girdlestone. It was later reviewed in *Music & Letters* as being 'delightful stuff'.²⁶⁶

Apart from the Carnegie Awards scheme, another competition had influenced the output of British composers since early in the century. W W Cobbett (1847-1937) wished to encourage young British composers to write chamber music, and most particularly the Phantasie (or Fancy), usually in one movement, with a slow central section, and employing the archaic form of spelling for the title. Hurlstone was probably the first winner, Frank Bridge's *Phantasie in F* String Quartet

²⁶⁵ The *Newcastle Journal*, 29 November 7 December 1929, cutting from John Whittaker's scrapbook, 76f.

²⁶⁶ *Music & Letters*, Vol 11, No. 3 (July 1930), 308-311.

being played at the first prize-winners' concert at the Bechstein Hall in June 1905. Bax's *Phantasy for Viola and Orchestra* of 1920 (played by Tertis at the Queen's Hall in November 1922) and *Fantasy Sonata* of 1927 were probably the inspiration for WGW's *Phantasie Quartet* of 1929, and *Phantasie Trio for Chamber string trio* of 1930.



Ex. 85: Beginning of Scherzo section from *Phantasie Piano Quartet*.

Admitting an 'inclination to shun people' WGW felt unwilling to attend Scholes's Anglo-American Educational Music Conference in summer 1929, where he had been persuaded by his friend to be one of four 'Masters of Music' and to give a paper.²⁶⁷ After this 'most exhausting business', WGW found it blissful to get away, driving to the Black Forest and Bavaria, and then to Rothenburg ob der Tauber. Here he fractured his leg, from 19 to 29 August, spending his convalescence composing 'a quartet in one movement', a *Phantasie Quartet* for pianoforte and strings.²⁶⁸ The work was in sections marked by changes of tempo, *Adagio espressivo-Allegro appassionata-Adagio espressivo-Allegro molto*, 'combat de la mort et de la vie'. The last title was probably significant because now WGW had to prepare for homecoming and the task of telling

²⁶⁷ Aut, VIII, 35.

²⁶⁸ Aut, X, 37. Description of work from Programme Guide for Whittaker Centenary Celebrations.

Clara that he was going alone to Glasgow to his new post.²⁶⁹ WGW also composed a Phantasie pianoforte quartet in 1929, intended for Mary who was playing now as a violist with the Pulvermacher string Quartet. The work is in one movement, as usual with the genre, Largo, Scherzo-Presto, Andante in the style of a folk song.

WGW had heard the news of his Glasgow appointment while at the conference in August.²⁷⁰ The University authorities at AC allowed WGW to leave at the end of the next term and it was when visiting SNAM before taking up his position that WGW asked Bessie Spence, an 'excellent teacher' at the Academy to take part in his farewell AC Christmas concert on 7 December.²⁷¹ Spence and WGW played Bach's recently discovered Violin Sonata in G minor (the *Newcastle Journal* commenting that WGW had 'rarely been more at home'), demonstrated 'brilliant duo work' in Armstrong Gibbs' *Lyric Sonata*, according to the *Newcastle Chronicle*, and played 'with taste and true musicianly feeling' a Sonata in G minor by Purcell, edited by WGW. The following summer, between the 12-15 July 1930, WGW composed *Six Short Pieces for Violin and Piano* in two volumes dedicated 'To Miss Bessie Spence', while holidaying in Agnetendorf, Eisenach. The pieces, published by OUP in 1931, were obviously intended as material for teaching, their compositional style being tuneful and attractive, rather than boldly modern, and discordant (features of WGW's 'serious' compositions), and also because WGW gave each a descriptive title, an educational requirement at the time, designed to stimulate the imagination of the young player.

²⁶⁹ The string quartet was played in Newcastle, at the King's Hall, on Saturday 18 July 1976.

²⁷⁰ Aut XI, 1.

²⁷¹ *Ibid.*, 24.



Ex. 86: *Six Short Pieces* for violin and piano, I 'In Folk-song Style', from first of two volumes.

Though generally straightforward, the Suite is not without some demanding technical elements, particularly in the last piece, 'Figured Chorale'. The Phantasie Trio, for Violin, Viola and 'cello was also composed in Agnetendorf between 3-11 August 1930. Again in one movement, the trio is in A minor and marked Allegro, Andante semplice, Allegro moderato, Adagio solonelle, has obviously been performed as it is marked by WGW, '13-14 mins'.²⁷²

In June 1931, WGW returned to his favourite holiday destination of Germany, driving to Thuringia to the home of his artistic and musical landlady Frau Kameke. There, in comfortable and beautiful surroundings, he indulged in composition. After an emergency return trip by air to visit his sick mother in Newcastle, WGW returned to Germany before travelling to Lausanne in Switzerland for a second music education conference, organized by Scholes. While at Eisenach, WGW returned to the interest of his youth, wind music, of which, as a very talented flute-player

²⁷² In 1935, WGW wrote to Messrs. Augener, hoping for publication: 'I beg to submit to you a little trio on educational lines. All the parts are very simple. The string players parts have been played through by a teacher of the young and proved simple and get-at-able'. Letter from WGW to Messrs Augener Ltd, London, 14 September 1935. *GB-Guth*.

in the 1890's, he had mastered the repertoire before turning to music as a career. Between 15-19 June, WGW composed a Short Suite for oboe and pianoforte, writing 'For Bernard Hague', on the title page. Hague, a Professor of Engineering at Glasgow University, and according to WGW 'a fine oboist' who also played cor anglais and bass oboe, was not only a helpful member of the University Orchestral Society, but, was 'delighted to take part' in WGW's new SNAM Cantata Choir.²⁷³ Trouble between WGW and Erik Chisholm caused the work's intended first performance at an 'Active Society' concert to be called off however. Chisholm had already invited Hague to play WGW's Suite but, in WGW's opinion, despite Hague's talents as a good amateur oboist, the latter was not up to the job of playing the new work in public. Additionally WGW was probably reluctant to involve himself musically with Chisholm, who had already acquired a reputation for slipshod preparation (Van Dieren having angrily left Glasgow before a concert of his music took place). Whether WGW's motivation for writing the Suite was to please Hague or to compose a work for Chisholm's Active Society can only be a matter for speculation. Another holiday work, written in Eisenach, between 7-22 July 1931, a Miniature Suite for chamber wind trio (Flute, Clarinet, and Bassoon), consisting of a Bourrée, Sarabande, Air, and Gigue, may have also been prospective material for performance under Chisholm's auspices, but would also have been useful for Philip Halstead's chamber music classes and Bessie Spence's chamber music evening classes at the Academy. Another Eisenach work was WGW's Wind Quintet for flute, oboe, clarinet, horn, and bassoon in four movements. Nichols Webber writes:

Whittaker once more shows himself to be a master of the chamber ensemble. In the final *Rondo* there is recapitulation in an almost Elgarian manner; yet the style is unmistakably twentieth-century, and gives an important insight to English music in the years leading up to the second war. Perhaps significantly, the idiom is closest to that of Kurt Weill.²⁷⁴

Webber writes that this 'light and diverting music-nevertheless beautifully crafted for that' was probably only performed once, 'probably by a Scottish Student group'.²⁷⁵ However an article in *The Musical Times* of June 1945 by George G Linstead on John Parr of Sheffield and his wind instrument chamber Concerts, names WGW in a list of composers whose 'names occur in these

²⁷³ Aut XI, 37.

²⁷⁴ Webber, N., Sleeve notes to *Among the Northumbrian Hills*, 1976.

²⁷⁵ Ibid.

programmes with frequency' so there may have been other performances. WGW's friendship with Professor Shera of Sheffield would explain this.²⁷⁶

After his mother's death in early 1932, WGW revised a piece he had probably written for his daughter, Mary, written during the summer months, spent as usual at Eisenach. Since her Wigmore Hall début in 1926, WGW had supported Mary's career frequently inviting her to illustrate his lectures on the early English Violin Sonata (now a research obsession of WGW's) and to provide fingerings for works he was editing. Mary was now working as a violist in a professional quartet. WGW's Suite for Viola and Pianoforte in B minor, bears the inscription on the title page 'Written Agnetendorf summer, 1930, Re-written, Eisenach, summer, 1932'. WGW's score is very difficult to read and may never have been performed.



Ex. 87: Suite for Viola and pianoforte, completed in 1932, Eisenach

The movements are Almain ('not [rushing?], but with easy movement'), Corrento-Rondeau (Presto con fuoco), Saraband with Double (con passione), Graceful Dance (Andante allegretto),

²⁷⁶ The Musical Times, June 1945, Vol. 86, No. 1228, 172.

Slow Air, and Jig (with espressivity). WGW also wrote a *First Suite of North Country Folk-Tunes* for two violins, viola, 'cello, and pianoforte between 22-30 June, dedicated to 'the Pulvermacher Piano Quintet', and employing 'Newburn Lads' (a small-pipes tune), 'Binnorie', 'The Northumberland Bagpipes', 'The Water of Tyne', 'The Holey Ha'penny', and 'The Black & The Grey'. This is neatly scored and bars numbered:



Ex. 88: Bars from *First Suite of North Country Folk Tunes*

At the National Brass Band Championships of 1928, Holst’s *A Moorside Suite* had proved, according to Paul Hindmarsh, to be ‘a turning point in the history of the British brass band movement. The clarity and precision of the opening *Scherzo* was a world away from the usual test-piece challenges of the day.’²⁷⁷ In 1927, Holst had received a BBC commission to write a piece for BBC military band and completed *Hammersmith* in 1930. It was however Holst’s arrangement of the piece for orchestra, which received a first performance in 1931, Holst conducting the brass band premier of the work in America, in April 1932. Probably inspired by this, while on holiday in 1932, having re-written his *First Suite of North Country Folk-Tunes*, WGW immediately turned his hand to producing a *Second Suite of North Country Folk-Tunes* for brass band between 22-30 June, at Eisenach. It was perhaps Holst’s *Second Suite* for military band of 1911 which provided the model for WGW’s piece in the way in which it contained traditional material

²⁷⁷ Hindmarsh, P, ‘Celebrating Vaughan Williams’ article on the Royal Northern College of Music Festival of Brass 25-27 January, 2008, *MusicWeb International*, Classical Editor: Rob Barnett, http://www.musicweb-international.com/classrev/2007/Dec07/Celebrating_RVW.htm

throughout. However the work was neither transcribed nor was it published. Holst wrote to WGW on 7 January 1933: 'So you're writing a brass band piece - Splendid! I wish you could come to Carlisle on February 12 and meet that Nice band master. I fear I shall not be able to call in on you in Glasgow this time. But there's always the JT!'²⁷⁸

WGW's *Second Suite of North Country Folk-Tunes* for brass band recently received its first performance on 27 January 2008, at the Royal Northern College of Music Festival of Brass, having been 'realised' from its almost illegible score by Ray Farr, Conductor in Residence in the Department of Music, Durham University. At this event, a letter was delivered to the writer from a retired member of St Stephen's Band, Carlisle, whose father had taken part in the concert mentioned by Holst, together with a copy of the 1933 programme of the concert.²⁷⁹ The information received helps perhaps to shed light on WGW's intention in writing his suite. The Holst concert on 12 February 1933, in aid of the Mayor's Fund for Unemployment and 'In Memory of Dr Lediard', was given by the St Stephen's Band conducted by 'that nice bandmaster' William Lowes, the Goodwin Male Voice Choir (conducted by W H Reid), and Carlisle Cathedral Choristers.²⁸⁰ The programme largely consisted of Holst's works, including his *Moorside Suite* but Imogen Holst conducted the first performance of her own brass band piece dedicated to the St Stephen's Band.²⁸¹ She also played 'Three pieces on North Country Tunes' for piano by Holst, based on tunes from WGW's *North Country Folk Tunes*. The letter-writer explained that Ena Mitchell, who sang three solos from *Hymns from the Rig Veda*, accompanied by Lediard, at the concert, was the wife of the solo cornet player of the band, William James.²⁸² Ena Mitchell, well-known to WGW, had sung in the 'Northumbrian-Cumbrian Concert' with the BC in Newcastle in February 1929 (see Chapter 3). In April 1930, Miss Mitchell again sang with the BC in Bach's St John's Passion, conducted by WGW, now resident in Glasgow. One could speculate that WGW envisaged a similar 'Northumbrian-Cumbrian Concert', this time in Carlisle, with Mitchell singing folk-songs, the St Stephen's Band playing WGW's *Second Suite of North Country Folk-Tunes*

²⁷⁸ Holst, 1974, No 218, 7 January [1933], 121.

²⁷⁹ Letter to the writer, with enclosed programme, from Mr Alan Armstrong of Dalsten, Carlisle, 29 December, 2007.

²⁸⁰ Mr Armstrong writes that Lowes conducted the St Stephen's band until his death in 1955. The concert was held in Her Majesty's Theatre, Carlisle, on Sunday 12 February 1933, at 8.15 pm Ibid.

²⁸¹ There was also a 'First performance in Europe' of Holst's *Choruses for Male Voices*.

²⁸² The late Ifor James, distinguished horn player, was the son of Ena and William James.

and, of course, Holst attending. WGW's own move to Glasgow may have delayed the composition and Holst's sudden death early in 1934 would have quashed the idea, hence the abandonment of the piece.²⁸³

In Glasgow, WGW was approached by the owner and manager of Messrs. Cuthbertson & Co., a Glasgow firm of pianoforte dealers 'with a wide outlook, always helpful to teachers & students'. They suggested to WGW that he should establish a series of recitals given by pianists of the first rank.²⁸⁴ WGW was appointed Chairman of a committee composed of professional and amateur musicians 'with a good knowledge of music'.²⁸⁵ Presumably because he had complete control, WGW pronounced it 'one of the pleasantest committees on which I have ever served'. 'The Glasgow and West of Scotland Pianoforte Society' tried usually to obtain 'serious programmes' appreciated by the members (and WGW), guest artists including Backhaus, Borovsky, Hofmann, Lily Krauss, Landowska, Moiseiwitsch, Petri, Rosenthal, Arthur Rubinstein, and the two-piano players Ethel Bartlett and Rae Robertson. In addition, WGW often attended the Scottish Orchestra concerts where piano concertos were a popular feature, Rubinstein being one of his favourite performers. WGW founded a Concerto Class at the Academy, for though specialization was not required, WGW believed that concerto performance provided good experience all round, appointing Halstead, Director and Coach, and was himself conductor. The class quickly went from strength to strength. Excerpts from a concert given on 4 February 1932 were relayed by the BBC from the Academy, the programme including Bach's Concerto in C minor for Pianoforte and strings, a Concerto for Strings by John Humphries, and Gordon Jacob's pianoforte concerto (the last reviewed in the *BMS Bulletin*).²⁸⁶ Delighted with the performance WGW afterwards wrote to Jacob:

I would like to tell you how much we enjoyed rehearsing and performing your concerto. It is capital stuff, apt and witty, and yet with a splendidly solid foundation. I can claim an early acquaintance with the concerto because Arthur Benjamin and myself tried it over in Newcastle on two pianos from proof sheets some years ago.²⁸⁷

²⁸³ WGW's friend and colleague, Henry Farmer, Director of the Empire Theatre orchestra, Glasgow, had organised a Brass Band Competition in the Winter Gardens, Glasgow in 1929 so WGW may have also considered Farmer as a recipient. However, by 1933 the latter seems to have been more interested in Scottish and Arabian music.

²⁸⁴ *Aut XIV*, 4.

²⁸⁵ *Ibid*.

²⁸⁶ The *Bulletin*, undated cutting, John Whittaker's scrapbook, 76z.

²⁸⁷ Letter from WGW to Gordon Jacob, 5 February 1932. Principal's letters, SNAM, *GB-Guth*.

WGW kept in touch with Benjamin and invited him to examine at the Academy in 1932: ‘I shall want you for nine days of. Six hours each, more than I dared hope for. We can take you any time, providing it is not earlier than April 18th’.²⁸⁸ Benjamin had written a *Piano Concertino* in 1926, supposedly inspired by Gershwin’s *Rhapsody in Blue*. In 1931 he had given the first performance of Constant Lambert’s Piano Concerto, with the composer conducting. Probably inspired by these works, WGW decided to compose a piano concerto in 1933. He holidayed in Spain with Clarrie that year, staying at a Sanatorium in Bielsa, in the Pyrenees for the ‘working part’ of his visit. He worked on a deck-chair on the balcony, and along with his many tasks composed much of a concerto for pianoforte and strings:

Ex. 89: Opening of Piano Concerto, transcribed by Jack Derbyshire, November 1933.

At home in September he wrote to Arthur Warrell, a close friend of Dent and Rootham: ‘I rather fancy the piano concerto is not turning out too badly, although I should have another 6 months

²⁸⁸ Letter from WGW to Arthur Benjamin, RCM, 7 March 1932. Principal’s letters, SNAM, *GB-Guth*.

meditation on it (without interfering with duties). The first movement is scored and I'm going straight ahead with the others. It lasts 25 to 30 minutes, BUT - I very much fear it will be difficult to play.' ²⁸⁹ In 1934 WGW's duties as President of the ISM prevented his going abroad for a holiday, nevertheless he found time during his busy vacation to revise the piano concerto and send score and parts to Jack Derbyshire for copying.²⁹⁰

WGW was eager to use the 'very fine little theatre' he found at the SNAM on arrival at Glasgow, operatic productions having 'languished almost to the point of extinction' before his appointment.²⁹¹ Disliking grand opera, inappropriate for the small stage and cramped dressing-room facilities there, WGW employed a stylized method of production he had experienced in 1920 when conducting his *Choruses from the Chaphoroi of Æschylus* at Aberdeen University where a movement chorus (trained by a Dalcroze graduate) performed the action, and the singing chorus was off-stage. He had admired a similar strategy at a Russian Opera and Ballet production of Rimsky-Korsakoff's *Le Coq d'or*, with soloists sitting on raised tiers on each side of the stage, on-stage action provided by the ballet, 'the illusion was perfect'.²⁹² Vaughan Williams had once suggested a similar method to WGW for the performance of *Hiawatha* (eventually carried out by the Royal Choral Society for both *Hiawatha* and *Elijah*). From the time of the first production (WGW's own 1928 OUP edition of Gluck's *Orpheus*), interest from the students mushroomed, annual 'Opera Week' becoming the most popular 'and jolliest' events at the Academy. WGW felt so convinced by the success of this method that he longed to produce Handel's oratorios in the same way. However the condemnation, suspicion and boorish actions of the Academy Governors were aimed at preventing productions.²⁹³ Meetings of an Opera Committee founded by WGW, were subverted by the behaviour of a Governors' appointee into an opportunity for rowdy disagreement and though. WGW obtained the committee's approval to prepare *The Magic Flute* for performance, in a late stage of rehearsals, the Chairman objected and the Governors ordered the abandonment of Opera at the Academy (See Chapter 2).

²⁸⁹ Letter from WGW to Arthur Warrell, 18 September 1933, Principal's letters, SNAM. GB-Guth.

²⁹⁰ Letter to Derbyshire, 18 November 1934, Principal's letters, SNAM, GB-Guth.

²⁹¹ Marchett, G. & Spedding, F., *Royal Scottish Academy of Music and Drama The First 150 years*, (Royal Scottish Academy of Music and Drama: Glasgow, 1997), 35.

²⁹² Aut, XI, 41.

²⁹³ WGW writes that the Governors 'begrudged the outlay'. See Aut, XI, 43.



The ever adaptable WGW now began to produce ballets instead, twice inviting Kurt Joos, who WGW felt had 'given ballet a new meaning' to give a talk at the Academy when visiting the city. From 1917, the idea of the Carmago Society had been mooted in Britain as a new way to present ballets. The aim of the society as outlined in a letter to the *Dancing Times* by Rachel Verney as early as 1917 (when Russian music was represented in the Queen's Hall Promenade concerts), was to 'write and produce, at small theatres at first two or more original ballets...' if successful stated seasons would be given.²⁹⁴ Writing the following month she explained: 'I want our Society to be unconventional enough to admit ballets of *every* style and not to be afraid of sometimes straying from the tulle skirt traditions.' Arnold Haskell, a British dance critic founded the society in 1930, and Sadler's Wells Ballet School in 1947.

The coming of the Russian Ballet turned attention to this model for over a decade. After Diaghileff's death, British choreographers came to the fore in England. Classical, stylized ballet was also much in vogue, and Louise Dyer (in Paris but a regular correspondent of WGW) was enthralled by the ballets of Gluck and Purcell. WGW also followed fashion, despite initial misgivings that music ought not to be set for serious plays, and (as mentioned in Chapter 2) arranged music for his production of Milton's *Comus*, using Arne's music. WGW continued with his ballet productions over the following years. Holst had been commissioned to write a piece for a Chicago dance company in 1921, *The Lure*. Imogen Holst noted that the longest dance in the piece is based on a Northumbrian tune collected by WGW. In 1926 Holst composed *The Golden Goose*, a 'choral ballet' dedicated to Morley College, and in 1926-27, *The Morning of the Year*, sent to WGW, signed 'Will from Gustav'. The first Carmago Society production was to include Balanchine, Augustus John and Constant Lambert but instead Lambert's *Pomona* was a collaboration between Ashton and Lambert, with John Banting involved in design. Many small items were included in the programme. In January 1931 the Carmago Society gave Bliss's *Rout*, with chamber orchestra and singer. In the same year, Following Vaughan Williams's performance of his *Job*, during the previous October, Holst had persuaded the newly-founded Camargo Society (meetings beginning in 1929 with Ninette de Valois and Lilian Bayliss) to stage the work. Lasker had produced a piano score for rehearsals, and *Job* was given in July 1931 at the

²⁹⁴ Kane, A., Pritchard, Jane, 'The Carmago Society Part I', *The Journal of the Society of Dance Research*, Vol. 12, No. 2 (Autumn, 1994), 22.

Cambridge Theatre, London, Lasker sending a copy of her arrangement of *Job, A Masque for Dancing* to WGW for his approval in December. The work was founded on Blake's Illustrations to the Book of Job by Geoffrey Keynes and Gwendolen Raverat. By 1933 the diverse range of dancers and choreographers supported, became exclusive support for the Valois' Vic-Wells Ballet.

In 1934, WGW took the plunge and composed a ballet *The Boy who didn't like fairies*, of about half an hour's duration, which was performed in opera week 1935. WGW wrote to Tustin Baker of Halifax 'I am doing one thing in our next opera week...I have written a Fairy Ballet of about a half an hour's duration to fill a gap in our triple bill. That is a new departure for me'.

The ballet was WGW's last instrumental work for five years. The loss of many loved ones (Holst in 1934, Potts in 1936, his father in 1937, and Annie Lawton in 1939 following an operation for cancer) were heavy blows, made all the more difficult by WGW's tortured position at the Academy where he waged a long war with the unenlightened and sometimes spiteful governing body. WGW's feelings of isolation caused him to resign, retiring in September 1938. When no replacement could be found WGW agreed to return until he could be replaced, taking up his responsibilities (now with Harold Thomson as deputy) at Easter 1939.

WGW had become very attached to his holidays in Sweden (a country he regarded as a second home). In 1939 he encouraged SNAM staff members to accompany him there and to Finland. The party crossed from the Tyne to Göteborg, journeying by rail to Lapland, Finland and to Petsamo on the Arctic Ocean, then back to the Baltic, and south through the Eastern lakes to Vipuri (a mix of Russian and Finnish architecture) where WGW was introduced to the Principal of Conservatoire, Boris Sirpo (an ex-pupil of Sevcik) and his son who had just won a British Council Scholarship with Arthur Bliss. WGW told Sirpo he believed Sibelius to be the greatest living composer.²⁹⁵ From Åbo, they sailed to Stockholm, meeting Harold Thomson who joined them for three days' sightseeing at Skansa, and its costumes and folk-dancing. Now WGW's friends left and WGW remained, staying alone (save another short visit from Thomson) for the remainder of the summer in the *gästgivargård* (or inn) at Berga, on with his usual garden, balconies, views of a lake (excellent for bathing), with pine clad heights behind, taking car drives

²⁹⁵ Aut, XV, 18.

round the Fryken Lakes, and steamer excursions.²⁹⁶ Between the 14-28 July at Emtervik Varmland, WGW celebrated a final holiday with friends (it was to be his last in Scandinavia and almost his last abroad) by composing a sextet, 'Swedish Impressions'.

Ex. 90: Bass oboe entry at the beginning of the third movement of *Swedish Impressions*.

This work, for piano, violin, flute, horn, bassoon, and bass clarinet was probably inspired by an International Folk Dance Festival WGW attended while in Stockholm. Teams of dancers in distinctive costumes from Sweden, England, Scotland, Norway, Denmark, Germany, Austria, Latvia, France and Bulgaria, filled the capital. When news of impending hostilities broke, WGW immediately left for home. (Two movements of the work were performed on 5 December 1940 at the last University concert of the term.²⁹⁷ WGW wrote to Clarrie: 'My Sextet went fairly well, except that the clarinet, an old offender, played his very first bar in 6/4 instead of 4/4.

²⁹⁶ Ibid., 19.

²⁹⁷ Letter from WGW to Clarrie, 7 December, 1940.

Fortunately, the violin had an eye on him & allowed for it. Then later, the flute, also a habitual erratic, shortened a 6-beat note to 4. Again, the violin saved the situation.’)²⁹⁸

WGW kept his worries about Clarrie’s safety in the background in May of 1940 by intense activity at the Academy, once more feeling guilty that he was not engaged in war work and also trying to provide music for those at home. On hearing of Clarrie’s safe arrival in England at the end of June, as if released, WGW began to compose chamber works again, producing during July three pieces obviously intended for the University Lunch Hour Concert Series. Between 4 - 11 July, WGW wrote a Suite for flute, oboe and piano followed by a wind quintet ‘Four short pieces for flute, oboe, clarinet, horn and bassoon’, and from 14 to 26 July, a *Rhapsody for violin, cor anglais and pianoforte*. With deteriorating health which caused problems with walking and playing the piano and desperate tiredness, it was not surprising that WGW did not compose again until May 1941 when he produced a *Diverimento* for flute, oboe, clarinet, bassoon, and horn, in six movements. This was no easy task as a London visit for his daughter’s wedding and University exams in Glasgow preceded the end of term when, in the last week of May, WGW attended his last Scholars’ Society, and gave his last University lecture. After marking forty Academy examination papers, and two BMus papers from Sheffield, WGW had to visit Sheffield University to examine in June. Despite all his activities, WGW managed to complete the *Diverimento* before leaving and send it off to Jack Derbyshire for copying.

WGW also wrote two movements of a Suite for bass oboe and pianoforte, for Bernard Hague: ‘When I get started writing it absorbs all energies, nothing else gets done. I write very quickly & when busy with one movement, ideas come for another. In my present mood I feel that there will be a lot of composition during the summer.’²⁹⁹ Although progress with his Cantata book was affected and he was busy with a multitude of activities connected with his work at the Academy, he wrote to Clarrie: ‘However, I’ve had another attack of ‘compositionitis’, & have finished a Miniature French Overture in five movements for flute, oboe, and clarinet, which we are to try on Tuesday. I’m hankering to get at grips with a bigger thing, but daren’t let myself go.’³⁰⁰ Holst’s advice to WGW in 1917 ‘never compose anything unless the not composing of it

²⁹⁸ Ibid.

²⁹⁹ Letter from WGW to Clarrie, 9 June, 1941.

³⁰⁰ Clarrie letters, 29 June, 1941.

becomes a positive nuisance to you' must have now come to his mind.³⁰¹ By the 6 July, WGW had composed the first movement of a sonata for cor anglais and pianoforte, and sketched out the second movement. Before going on business to Trinity College, he had rearranged all his bookcases to provide extra space at the top for new books, which were now more orderly, written the third movement of his cor anglais sonata, and had begun the fourth:

My present intention is not to do any more composition this summer, as it takes away time from so many other things, but when it gets hold of one there is no resisting it. Whatever else is being done the number in hand is dinning, dinning, dinning, new ideas come from nowhere & one has to stop the present task & start jotting down. So my intentions may be thwarted.³⁰²

On 20 July, WGW finished writing out the Cor Anglais Sonata. It was seventy-two pages long, he informed Clarrie. It was also his last instrumental composition.³⁰³

³⁰¹ Holst, 1974, No 40, 23 May [1917], 23.

³⁰² Clarrie letters, 12 July, 1941.

³⁰³ Clarrie letters, 20 July, 1941.

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Official Guide to the Royal Mining, Engineering, & Industrial Exhibition, or Jubilee Exhibition, 1887 (International and Colonial) and to Objects of Interest in Newcastle and Neighbourhood, Printed by R. Robinson, containing maps, lithographs, details of all exhibits, including musical instruments, also musical programmes for the daily concerts and recitals.

Whittaker, W G, Large collection of printed folk-song arrangements, original works, many song arrangements for OUP and other publishers, orchestral arrangements.

Newcastle upon Tyne Literary and Philosophical Society

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Whittaker, W G, 'Syllabus of a Course of twelve lectures on Musical Appreciation (with Pianoforte and Gramophone Record illustrations)', ND 8P 4TO Cambridge University Local Lectures (contained in Tracts, 8vo series, vol. 505.

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Newcastle University Robinson Library

Whittaker, W G, MSS of North Country folk-song arrangements

Oxford University Press: Archive, Great Clarendon Street, Oxford

Files on W G Whittaker's editorial work

Correspondence between OUP and Whittaker's son-in-law, Edward Pollitzer

Correspondence between OUP and Jonathan Pollitzer, Whittaker's grandson.

Lists of OUP publications edited by Whittaker

St Andrew's University Library

Cedric Thorpe Davie Letters.

Correspondence between Davie and Whittaker 1934-1942, MS deposit: 63/5/293-315.

Assistance from Norman H Reid MA PhD ArHistS, Keeper of Manuscripts and Muniments, Library and Information Service.

The Scholes Collection, Music Division, Library and Archives, Canada

Ottawa K1A ON4

Assistance from Barbara Norman, Correspondence number 246-10-1-S1

Correspondence between Percy Scholes and W G Whittaker, 1922-1938, Folder P*.

South Shields Central Library, Prince George Square

Parish information, photographs and newspaper cuttings of St Paul's Presbyterian Church, South Shields, several on the installation of the Hope-Jones 'double-touch' electric organ at St. Paul's. TWAS C/SS5/2/2.

Scottish Music Centre

Whittaker's writings within the archive:

Autobiography of a Provincial Musician – typescript copy comprising sixteen chapters (only five indicated by Whittaker, organisation incomplete) life history until the end of 1941.

Whittaker's lists of works performed- typescript copy, 34 pages, including works conducted by Whittaker, given under year, but not in individual concert programmes, with the following organisations:

Durham College of Science (afterwards Armstrong College) 1899-1929, after 1921 joined by College Orchestral Society

Newcastle upon Tyne Bach Cantata Choir 1915-1930

Newcastle & District Teachers' Musical Society 1906-1912

Whitley Bay & District Choral Society 1909-1912

Merging in 1912 into Tynemouth, Whitley & District Choral Union 1912-1915

Newcastle upon Tyne & District Festival Choir & Orchestra (combined forces of 1000 and over) 1918, 1919 (Peace Celebrations), 1920-1921

Newcastle-upon-Tyne & Gateshead Choral Union 1918-1927

Glasgow University Choral & Orchestral Societies 1931-1941

Scottish National Academy of Music, Stage performances 1931-1940

Scottish National Academy of Music Bach Cantata Choir 1931-1941

Scottish National Academy of Music Concerto Class & Senior Choral Society 1930-1935

Daily typescript Diary of trip to Australia and USA, 1923, beginning at Marseilles, 16 June 1923-21 January 1924 (311 pages).

Daily typescript Diary of motoring holiday in Spain, June 13- August 26 1933

The Royal Institution of Great Britain, 21 Albemarle Street, London W1X 4BS

Assistance from Dr Frank A J L James, Reader in History of Science on the subject of Whittaker's 1928 lectures at the Royal Institution (in 1999, not easy to access) and printouts of the Friday Evening Discourses and Saturday afternoon lectures (Record number 74) and Programmes of Whittaker's lectures I (illustrated by E J Potts) & II (illustrated by Mr Tom Clough), 17 & 24 November, 1928, on 'North Country Folk Music', and III (illustrated by five string players), 1 December 1928, on 'The Violin Sonatas of William Young'.

SOURCES IN PRIVATE POSSESSION

Library of the Central Newcastle High School

Prize-giving programmes for the period 1910-1919.

Pages from the school magazine 1913-1921, with 'Musical Notes' by 'WGW'

Mrs Diana Sparkes, Highfield, Southampton

Letters in the Common-place books of Hubert Foss, from the private collection of Mrs. Diana Sparkes, at her home in Southampton.

Copy of Whittaker's Anthem: 'I said in the Noontide of my days' sent to Foss with note to Foss from WGW at top of first page.

CD: *Hubert Foss and His friends*, A recital of Songs interspersed with biographical readings about her father by Diana Sparks, Gordon Pullin, and Charles Macdonald, (MCPS, HJF001). [Recorded by Steve Gladders of Apex Music Production Services]

Donnan, Anne (formerly Torrance)

Interview with Mrs Donnan, a SNAM Diploma in Musical Education student 1934-37, at her home in Sunderland, October 1998 (recorded).

Reminiscences of Dr. Whittaker, 28 October, 1979. Typescript document in her possession.

'The Principal', Handwritten document by Mrs Donnan, intended for the opening of the new Royal Scottish Academy of Music and Drama in Glasgow, 1988.

Personal correspondence of Mrs Donnan concerning the RSAMD and her activities connected with the institution with special reference to the Whittaker Centenary in 1976. Papers, letters and booklets connected with her interest in the teaching methods of Curwen, Kodaly, Orff, Suzuki, and Dalcroze.

OTHER SOURCES

Coutts, Margaret, Golden, USA

Mrs Coutts's father, J Bainbridge, was, like Whittaker, a pupil at the College of Physical Science and a member of the Clayton Amateur Orchestra. Mrs Coutts sent a Notebook of players' addresses and a number of photographs, including two of Whittaker, as a youth at school with members of the orchestra.

Downes, Derek,

Mr Downes, a former lecturer in Music at the University of Durham, compiled a Register of Graduates in music at the University of Durham and gave a copy of the file to the writer.

Eliot Gardiner, Sir John,

Letter to the writer on the subject of Whittaker's influence on his Bach performances, 29 January, 2007.

Fearon, A,

Telephone conversation with the writer, June 2006, on the subject of Whittaker's folk song arrangements (some of which he had recorded in 1979 with the Northern Sinfonia Chorus), May 2006.

Gibson, Rod,

Mr Gibson supplied tape recording of old recordings of St Hilda Band (1928) and cornet solos by Jack Macintosh (soloist with the Newcastle Bach Choir).

Gillies, Edna, second cousin of W G Whittaker and student of Edgar Bainton at Newcastle

Conservatoire, Interview at her home in Hexham with the writer, October 1998.

Large, Lambert,

Tape recorded interview containing Mr Large's reminiscences of Whittaker, made at his home in Newcastle, 1998.

File of Bach Choir memorabilia, given to the writer by his wife, Greta Large (including booklet with cartoons of 1928 BC visit to Frankfurt:

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Lovell, Percy,

Typescript of lecture delivered to Newcastle Literary and Philosophical Society by Mr Lovell on 19 May 1993 on the subject: 'Musicians Associated with the Lit. & Phil.', 20.

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McVicar, George,

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Interview with Mrs Pollitzer and Jonathan Pollitzer, 6 February 1999

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on loan to the writer from the two Charitable Beneficiaries of the estate of Whittaker's grandson, the late Jonathan Pollitzer from March 2004, for the purpose of carrying out my research.

Mary Pollitzer's writings

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[Scottish Music Centre Archive]

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CONCLUSION

The name of William Gillies Whittaker is perhaps best known today through his friendship and association with Gustav Holst, an impression supported by the publication of correspondence between the two men published by Glasgow University in 1974. He was also the individual on the other end of the camera in the famous picture of Holst and Vaughan Williams on one of their country walks. The fame of the two latter monumental figures in British music, has considerably overshadowed the life of their friend and contemporary, and his name has remained largely a mystery. Yet, as a result of this investigation into WGW's life and achievements, it has become apparent that he was a man of considerable talents, enormous energy, vision, versatility, productivity and also possessed a magnetic personality.

The life of WGW reveals a burning ambition in which he forged his reputation by trying his hand at a broad variety of musical occupations. A humble background (though his childhood was rich in love, support, experiences and contacts) did not prevent him from achieving his goals even though he was, similar to Holst, without the advantage of traditional gentleman's education. Unlike Holst, however WGW lacked the professional training available at an establishment such as the RCM, an educational path which would have supplied him with an easier route towards his goal. Instead WGW was a product of Victorian educational reforms in which his development ran in parallel with the progress of educational establishments in Newcastle. As a man in his twenties he was deeply receptive to those notable ameliorations of standards in all branches of music and music-making and in Newcastle, capital of the north east and a city enjoying a financial boom; he more than any other local figure had the courage and pioneering spirit to grasp opportunities where and when they presented themselves. In this regard he saw the chance to establish himself as the principal musician in the north east (made easier by the removal of most men-folk from the country during the First World War, Edgar Bainton being interned in Germany for the duration), and he achieved his position through his extensive teaching career at all levels (nursery, elementary, secondary schools, university and teacher training). A church organist before the war, WGW gave this up as his conducting career (he already had experience at AC) blossomed and he took over the Whitley Bay Choral Society, and rehearsed the CU in

tandem with Coward, probably the best choral trainer in the north of England, if not in the country. Next, after performing some of Holst's works, the two men became close friends. WGW also trained in London, highly successfully, as a singer, but only to aid his choral conducting, and soon he also gained another success, on the crest of a new creative wave of national interest in folk song, as a folk-song arranger. Indeed, it was through his talent as an arranger and the propagation of his talent through choral conducting that his name was established. On this basis alone (and as mapped out in the first part of Chapter One), WGW might have remained a noteworthy figure in the local history of the north east.

But owing to his inextinguishable ambition and unquenchable enthusiasm WGW was set to enjoy not only local but national status and this achieved through the agencies of his extraordinary knowledge and research into the music of J S Bach (both artistically and logistically), his interest at first sparked by example from his teachers Nicholson and Rea, then fanned by his reading of Schweitzer and knowledge of Hugh Allen's Oxford Bach Choir and also by his friendship with C S Terry (who was engaged in ground-breaking research into the composer). WGW's reputation was also gained by his appetite for new British music (which, at the beginning of the twentieth century was moving into a new and vital gear) and also of modern French music (he was the second person in the country to lecture on Debussy, and the first to lecture on Satie, J B Clark and T J Guéritte providing the link with these composers), and, above all, his innate skill as a choral conductor. It was WGW's special abilities as a communicator and as a man driven by the new atmosphere of Liberal reform that assisted his work with Newcastle choirs and, most providentially, with the establishment of the Newcastle Bach Choir (BC), a 'democratic organisation' with members from all walks of life and social strata. The BC and WGW became synonymous and helped to build his national reputation (enhanced by admiration from Holst and Vaughan Williams), both through his expertise in performing Bach and contemporary British music. Indeed, by the late 1920s, the BC was considered one of the most progressive bodies in the country, a fact confirmed by the choir's invitation to Frankfurt by the ISCM in 1927.

With his pre-eminence in the field of choral music, WGW hoped for further recognition. He was soon working with Hubert Foss, the manager of the new music department of OUP, in

London as editor of the *Oxford Choral Songs Series*. Also the newly founded BBC was anxious to appoint him to their first musical advisory committee in 1925. These facts in themselves demonstrate that he was a figure of immense influence and that his position both in Newcastle, Oxford and London meant that he was immersed in the national network of publishing, pedagogy, performance, broadcasting and composition. Added to which, his fascination for Bach and the emerging movement of 'authentic performance' also gathered momentum as Britain moved towards a more established academic discipline of musicology (an interest WGW soon keenly followed himself). In this regard WGW's lectures in Newcastle (from early on), Liverpool and the National Institution stand as important monuments. Nevertheless, WGW was a frustrated university man. Music at Armstrong College (AC) in Newcastle was limited owing to the small number of students, and promotion was impossible. He was also unhappy with his domestic situation, especially when his daughters left home and anxious to leave Newcastle to make a new start in this direction. This brought his long search for a more prestigious position (aided by Holst) and to his move, probably ill-advised, to the dual positions of Principal of the Scottish National Academy of Music (SNAM) and Professor of Music at Glasgow University. His restiveness in both Newcastle and Glasgow (as detailed in Chapter Two), little known until now, reveals the backward nature of university establishments in the north and Scotland and of the political wrangling that threatened to suffocate his efforts to promote musical education and aspiration. However the Royal Scottish Academy of Music and Dramatic Art as it is today owes its first Principal a debt of gratitude, for he established the highest possible academic and musical standards there with his Diploma in Music Education, and founded their excellent library, which is named in his honour.

Although WGW has remained well known for his services to the folk song in the north east, his activities as a composer were not revealed until 1976 and even then only to a limited extent. In fact WGW aspired to be an important composer and drew much of his self-belief from Holst whose music he admired perhaps more readily than anyone else's. Moreover, much of WGW's own compositions divulge a Holstian influence (notably the *Lyke Wake Dirge*) and a readiness to experiment with new styles, sonorities and genres. Some of the music, in fact, from the end of World War One reveals a surprising, audacious and completely unknown modernism,

though by the time of his *Psalm 139* (arguably his most notorious work), these modern empirical elements had been jettisoned in favour of a more considered and assimilated style. Later he derived his greatest pleasure and relaxation writing for friends and students in Glasgow where his desire to compose was, to a degree, diffused with his longstanding instinct for the creation of *Gebrauchsmusik*. As a composer, however, he was perhaps most successful as a miniaturist whether arranging folk songs with great skill and originality or solo songs such as his settings of the poetry of his north eastern compatriot, W W Gibson.

Beyond these aspects of his musical personality it is important to consider that, though he emanated from a provincial background, he was a man of cosmopolitan leanings. His life reveals a boundless desire to travel and his visits to Australia, the USA, Italy, France, Spain, Germany, Austria, Switzerland, all the Scandinavian countries and Russia bore witness to an insatiable imagination fed by literature and a love of foreign languages. This side of WGW's life has never been investigated before and shows him to have been an even broader, catholic-minded individual than hitherto thought. Even to the end, in those years of 'retirement', when he was recalled to participate as a musical advisor for ENSA, he demonstrated his long-held 'democratic' principles to assist the Armed Services through the palliative of music to an almost sacrificial level, dying in harness in Orkney. It was an obsession which in many ways characterised the whole of his life which, in one sense was hugely beneficial to music and yet was largely detrimental to his marriage and family life.

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Assistance from Dr Frank A J L James, Reader in History of Science on the subject of Whittaker's 1928 lectures at the Royal Institution (in 1999, not easy to access) and printouts of the Friday Evening Discourses and Saturday afternoon lectures (Record number 74) and Programmes of Whittaker's lectures I (illustrated by E J Potts) & II (illustrated by Mr Tom Clough), 17 & 24 November, 1928, on 'North Country Folk Music', and III (illustrated by five string players), 1 December 1928, on 'The Violin Sonatas of William Young'.

SOURCES IN PRIVATE POSSESSION

Library of the Central Newcastle High School

Prize-giving programmes for the period 1910-1919.

Pages from the school magazine 1913-1921, with 'Musical Notes' by 'WGW'

Mrs Diana Sparkes, Highfield, Southampton

Letters in the Common-place books of Hubert Foss, from the private collection of Mrs. Diana Sparkes, at her home in Southampton.

Copy of Whittaker's Anthem: 'I said in the Noontide of my days' sent to Foss with note to Foss from WGW at top of first page.

CD: *Hubert Foss and His friends*, A recital of Songs interspersed with biographical readings about her father by Diana Sparks, Gordon Pullin, and Charles Macdonald, (MCPS, HJF001). [Recorded by Steve Gladders of Apex Music Production Services]

Donnan, Anne (formerly Torrance)

Interview with Mrs Donnan, a SNAM Diploma in Musical Education student 1934-37, at her home in Sunderland, October 1998 (recorded).

Reminiscences of Dr. Whittaker, 28 October, 1979. Typescript document in her possession.

'The Principal', Handwritten document by Mrs Donnan, intended for the opening of the new Royal Scottish Academy of Music and Drama in Glasgow, 1988.

Personal correspondence of Mrs Donnan concerning the RSAMD and her activities connected with the institution with special reference to the Whittaker Centenary in 1976. Papers, letters and booklets connected with her interest in the teaching methods of Curwen, Kodaly, Orff, Suzuki, and Dalcroze.

OTHER SOURCES

Coutts, Margaret, Golden, USA

Mrs Coutts's father, J Bainbridge, was, like Whittaker, a pupil at the College of Physical Science and a member of the Clayton Amateur Orchestra. Mrs Coutts sent a Notebook of players' addresses and a number of photographs, including two of Whittaker, as a youth at school with members of the orchestra.

Downes, Derek,

Mr Downes, a former lecturer in Music at the University of Durham, compiled a Register of Graduates in music at the University of Durham and gave a copy of the file to the writer.

Eliot Gardiner, Sir John,

Letter to the writer on the subject of Whittaker's influence on his Bach performances, 29 January, 2007.

Fearon, A,

Telephone conversation with the writer, June 2006, on the subject of Whittaker's folk song arrangements (some of which he had recorded in 1979 with the Northern Sinfonia Chorus), May 2006.

Gibson, Rod,

Mr Gibson supplied tape recording of old recordings of St Hilda Band (1928) and cornet solos by Jack Macintosh (soloist with the Newcastle Bach Choir).

Gillies, Edna, second cousin of W G Whittaker and student of Edgar Bainton at Newcastle

Conservatoire, Interview at her home in Hexham with the writer, October 1998.

Large, Lambert,

Tape recorded interview containing Mr Large's reminiscences of Whittaker, made at his home in Newcastle, 1998.

File of Bach Choir memorabilia, given to the writer by his wife, Greta Large (including booklet with cartoons of 1928 BC visit to Frankfurt:

Stewart, E T, *The Humorous Side of the visit of The Newcastle-upon-Tyne Bach Choir to Germany, 1927* (Private publication, Large & Sons printers: Newcastle-upon-Tyne, 1927).

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Lovell, Percy,

Typescript of lecture delivered to Newcastle Literary and Philosophical Society by Mr Lovell on 19 May 1993 on the subject: 'Musicians Associated with the Lit. & Phil.', 20.

Copy given to the writer, with cuttings, programmes and other information on Whittaker, in 1999.

McVicar, George,

Interview with Mr McVicar, an ex-student of Whittaker's at the SNAM, on the subject of Whittaker as Principal and lecturer, in his home in Stirling, 16 August, 2003.

Mary and Jonathan Pollitzer, The Oast House, Benenden, Kent

Interview with Mrs Pollitzer and Jonathan Pollitzer, 6 February 1999

Letters to the writer on the subject of Mrs Pollitzer's father, W G Whittaker.

Scrapbook of press-cuttings and other items assembled by John Whittaker, charting WGW's rise to prominence, 1918-1937, lent to the writer for research for as long as necessary, by the late Mary Pollitzer and the late Jonathan Pollitzer, and at present in her possession.

Whittaker, W G, *Present Day Musical Conditions in Great Britain*, An Address to the Members of the British Music Society in Sydney and Melbourne, August and September 1923 (British Music Society: Victorian Branch, 1923), 1-8.

Letters from Whittaker to his daughter Clara (le Guyan) Whittaker, written 1928-1944,

on loan to the writer from the two Charitable Beneficiaries of the estate of Whittaker's grandson, the late Jonathan Pollitzer from March 2004, for the purpose of carrying out my research.

Mary Pollitzer's writings

Personal letter to her sister, Clara Whittaker, 17 December 1977 (currently in the writer's possession), property of two charitable trusts.

'The Viking Pioneer' *British Music Society Newsletter*, Issue 1, (Winter 1978), 42-47.

Handwritten article: 'Second Recollection', unsent to Jonathan Pollitzer for projected article 'My Grandmother', (intended for information only not for reproduction).

[Scottish Music Centre Archive]

Personal letter to writer about her father, 23 May, 1998.

Enclosure of cuttings about Whittaker's death in Orkney.

Personal letter and answers to questionnaire, 30 November 1998

Personal letter to writer, 22 June 1999

Personal letter to writer, 29 December, 2000

Personal letter to writer, 23 July 2001 (written on Whittaker's birthday).

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Comprising: Introduction from the Mayor, Councillor T W Collins.

Webber, N, 'Progressive Centenary', 5

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Facsimile of Epstein's bronze of Whittaker, 'The Viking', photograph: Philip Godlop, 11.

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Webber, N, 'Facets of Whittaker-2 'The Composer', 13.

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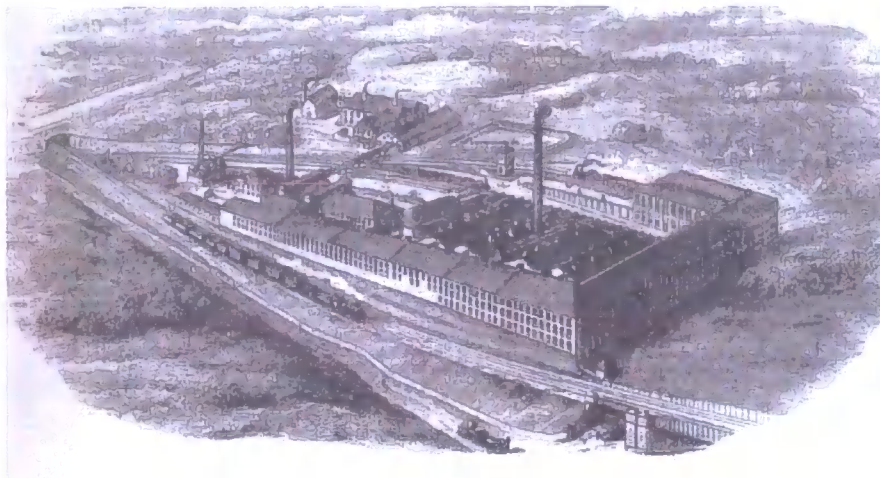


Plate 1: Malings Ford 'B' Factory, Ouseburn, in the 1880's as it was reaching its peak as the largest pottery in Britain and perhaps in the world. John Whittaker became chief cashier, working there for fifty years.



Plate 2: Clarence Street Wesleyan Chapel and School, founded 1864 (from Shieldfield Lane).



Plate 3: Orchestra at Clarence Street School. WGW is on the right at the back row, probably taken about 1891 when WGW, now at Rutherford, returned to play in a concert organised by Miss E Simpson (front row). W T Carr and W D Oliver, teachers at Rutherford who organised musical events, are together at the rear.



Plate 4: Clayton Road Orchestra, Heaton, with many players from Rutherford School. WGW is alone at the rear, W D Oliver (conductor) fourth from left in the front row, W T Carr, third from right, Miss E Simpson, centre right in the middle row.



Plate 5: Staff at Rutherford College in 1893-1894. Founded as Bath Lane School in 1870 (with the financial and personal support of Joseph Cowen), the school became the School of Science and Art in 1877, adopting the title of Rutherford College just after WGW left in 1892 when the new building was completed. Dr J Rutherford is third from left in the back row. Miss Simpson is right of centre in the back row, W T Carr (Chemistry Master, conductor of the school orchestra, and ardent sol-faist) is third from right in the front row, W D Oliver (also founder and conductor of the school orchestra) is seated, far right in the front row.



Plate 6: Dr Robert Spence Watson, Quaker and Newcastle Solicitor, friend of Garibaldi, Kossuth and Joseph Chamberlain, who helped the poor and was a leading member of the NLPS (founded in 1793) from 1853 until his death in 1911. He was then President and had lectured eighty times to the society. Watson proposed a college of further education for the city and established University extension lectures.



Plate 7: Lecture Theatre (1860-1966) of the Literary and Philosophical Society, Newcastle upon Tyne.



Plate 8: Exterior of the Literary and Philosophical Society, Newcastle, designed by John Dobson.

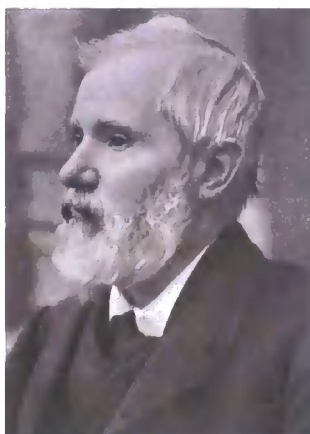


Plate 9: Joseph Cowen, local philanthropist, MP for Newcastle 1874-1886 and, radical activist in national and international politics. He owned the *Chronicle* newspapers in the city and the Tyne Theatre where a Lecture Society flourished. He supported co-operative societies, women's suffrage, and educational developments.

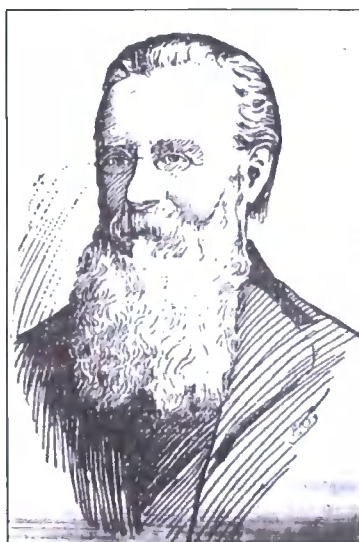


Plate 10: Dr William Rea, WGW's distinguished virtuoso piano and organ teacher, who died in March 1903. A organ pupil of Pittman at Christ Church, Spitalfields from the age of seven, encouraged by Novello and a pupil of Sterndale Bennet, he was invited to Leipzig by Mendelssohn, studying there under Moscheles and Richter, then in Prague with Dreyschock. He came to Newcastle in 1860, and was appointed City Organist, being selected in preference to Walter Parrott.

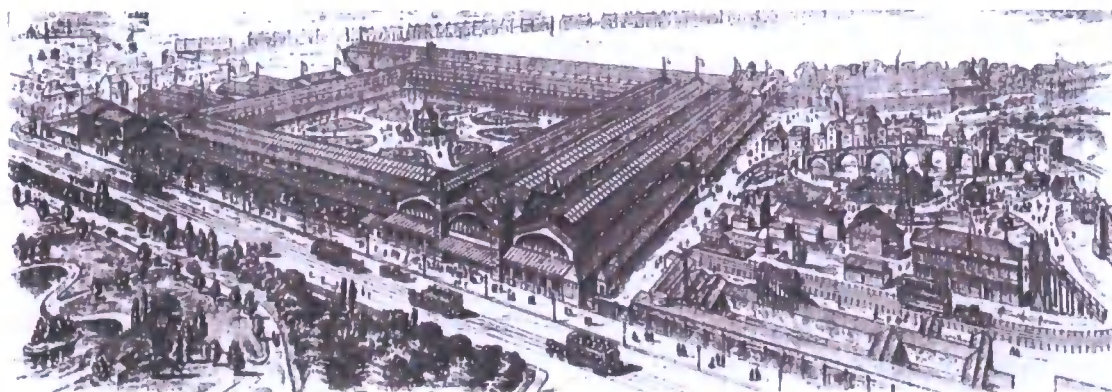


Plate 11: A 'Bird's Eye View' of the Newcastle-upon-Tyne Royal Mining, Engineering, & Industrial Jubilee Exhibition, 1887. Organ and pianoforte recitals and band concerts were given at intervals during the day. Dr Rea's Choir opened the proceedings with a performance of Rea's 'Exhibition Ode'. John Whittaker attended as many band concerts as possible.

Jubilee Exhibition Ode.

Words by
THOMAS HODGKIN D. C. L.

Music by
WILLIAM REA Mus. Doc.

Allegro moderato. $\text{♩} = 110$.

PIANO.

Soprano.

Alto.

Tenor.

Bass.

Up.

Up.

molto rit.

Be.

Be.

Tempo 1.

on a bleak Nor . thom . brian moor

on a bleak Nor . thom . brian moor

Tempo 1.

cresc.

hold a pa . lace raised.

hold a pa . lace raised.

hold a pa . lace raised.

hold a pa . lace raised.

Plate 12: Ode, composed by Rea, to open the Jubilee Exhibition 1887, beginning: 'Upon a bleak Northumbrian Moor, Behold a palace raised! Behold it filled with all that fingers fashion, deftly skilled, with all that strongest fibred brains have willed...'



Plate 13: James M Preston of Gateshead (privately educated musically in London, with lessons from Lyndsey Sloper and Stainer), photographed in 1887 when he played each day in piano recitals, organ recitals, and chamber music concerts at the Jubilee Exhibition. He was immediately appointed organist of the new Church of St George's, Jesmond and in 1888 founded the Gateshead Choral Society.

W. Gilbert Walker
From
Father & Mother
Rushbury Reunion,
July 25th 1891.
(100 weeks)

Plate 14: Inscription on WGW's copy of *Ruddigore*, 1891, a birthday gift from his parents, always loyal supporters of their son's musical activities.



Plate 15: Armstrong College in 1906, at the time of the visit of Edward VII. (Until 1904 the College, founded in 1873, was called The College of Physical Science).

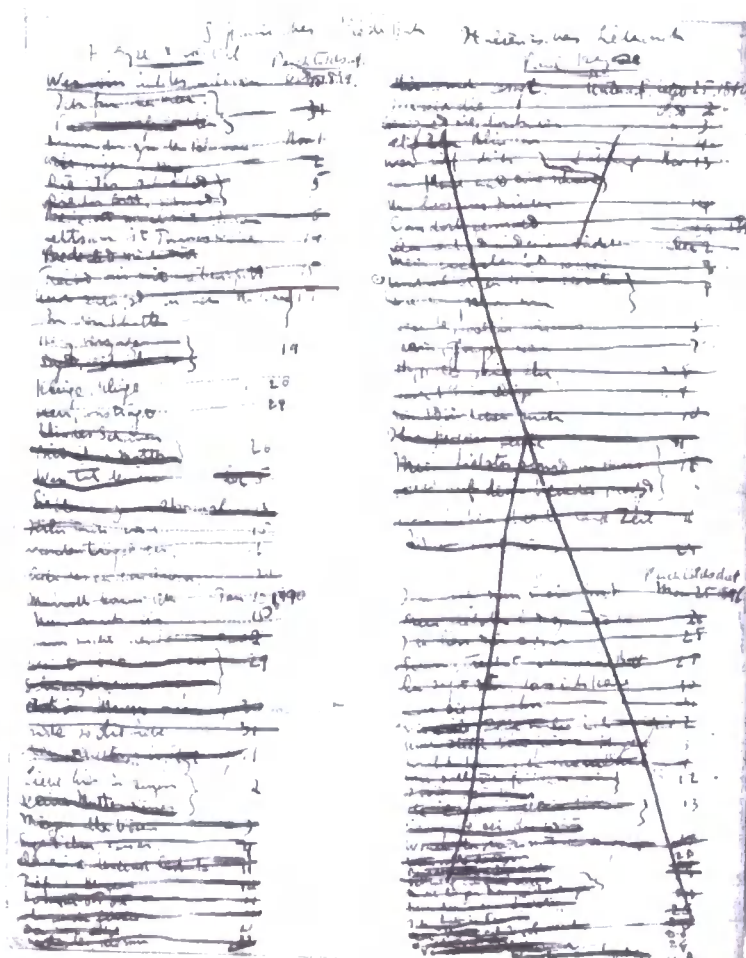


Plate 16: One of seven pages inserted by WGW in his copy of Wolf's *Italianisches Liederbuch* (given to him by his father in 1900) showing that WGW was engaged in a detailed study of Wolf's work.

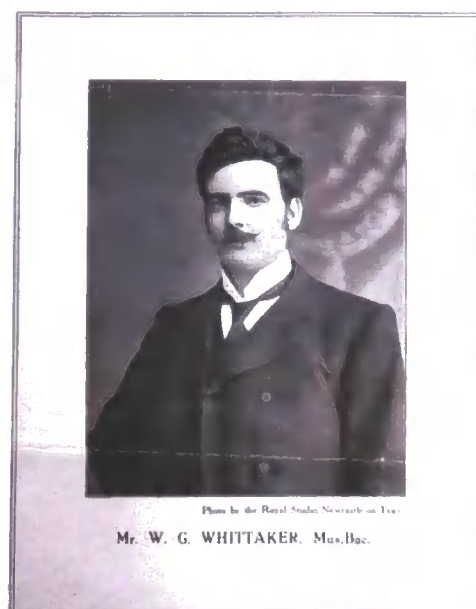


Plate 17: Photograph of WGW in 1902 having passed his MusBac examinations.



Plate 18: Dr F G Huntley, WGW's tutor from 1902 for his unsuccessful Doctoral examinations.



Plate 19: Clara Watkins, a nursery-school teacher whom WGW married on 27 July 1903. She was the daughter of Captain Thomas Watkins, a ship-owner and one-time National Geographic Society explorer in Africa. Though born in South Shields, Clara moved with her family to Gateshead in the early 1890's. The two met at the music club of John Nicholson, their piano teacher.



Plate 20: The interior of St Paul's Presbyterian Church, South Shields at the end of the nineteenth century. It is possible to see the thick cable used for the Hope-Jones Electric organ, suspended to the left of the reading desk. The organ was installed at the church just before WGW was appointed to his organist's post, following his selection from among other applicants by James Preston.



Plate 21: A photographic portrait of the Minister and members of Session, presented to St Paul's Presbyterian Church by Mr Renoldson, the Session Clerk, WGW's only defender at the church. WGW suffered for thirteen and a half years from carping and criticism aimed at him by the narrow-minded member of this committee. Nevertheless he succeeded in training his choir to sing a Bach Cantata and Bach chorales.

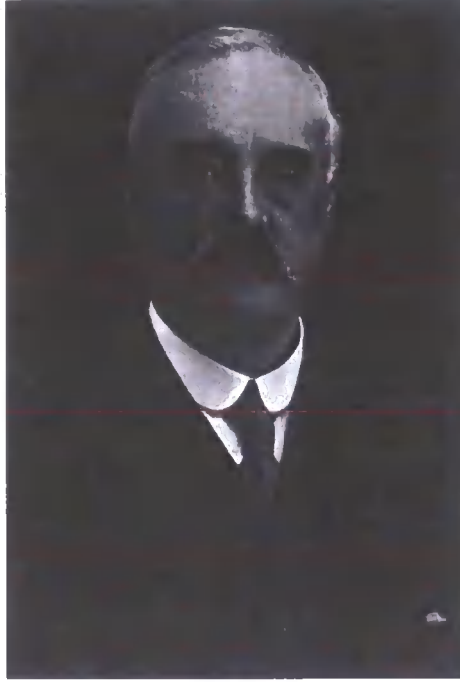


Plate 22: James Bowness Clark. A local business-man (a coal exporter) and close friend and mentor to WGW. He was a founder member of the Pen & Palette Club of Newcastle upon Tyne, a forum for local arts activities. He supported all the musical societies of the town and also aided them financially. He was the father of Edward Clark, later programme-builder for the BBC, who became the second husband of the composer, Elizabeth Lutyens.



Plate 23: Three Choirs Festival, Gloucester, 1901 (when the Prelude and Angel's Farewell from Elgar's *The Dream of Gerontius* was sung). WGW can be seen third left from central in the second row from the back; J B Clark is sixth from right in the row behind WGW. Parry sits centrally, with Brewer, conductor, at the rostrum. Photograph from Scholes's *The Mirror of Music*, Plate 14, 161.



Plate 24: The Town Hall, Newcastle upon Tyne where concerts of the Newcastle and Gateshead Choral Union (formerly Gateshead Choral Society) took place from February 1895, as Clark, now honorary secretary of the CU, expanded the choir's activities. WGW and C S Terry were among the many new members.

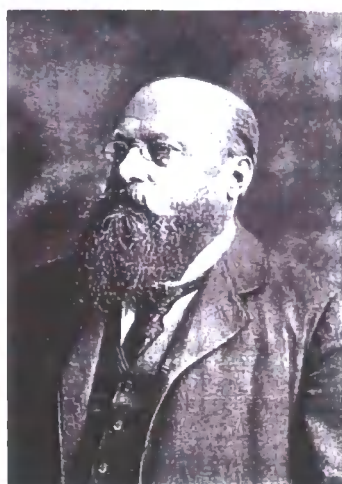


Plate 25: Hans Richter, guest conductor of the CU in 1899, 1900, 1901, 1904, 1907, 1908 (when Beethoven's Choral Symphony was performed), some concerts being entirely orchestral.



Plate 26: Dr Frederic H Cowen, conductor of the Scottish Orchestra who conducted his *The Sleeping Beauty* and *Ode to the Passions* in 1901 with the CU, following a performance of Elgar's *The Apostles* played by the London Symphony Orchestra, conducted by A W Payne. Cowen returned in 1904, 1905, and 1911, always conducting his own works.

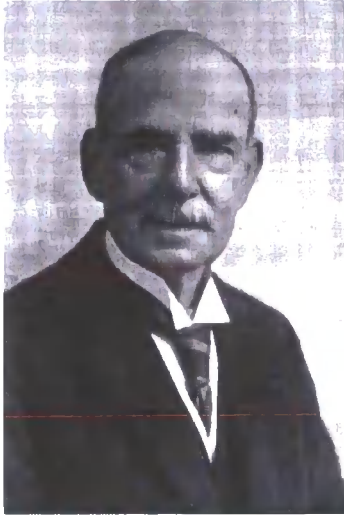


Plate 27: Dr (later Sir) Henry Coward, distinguished choral trainer of many famous choirs, including the Huddersfield Choral Society, took over the permanent conductorship of the CU from the time of Preston's retirement in 1906. WGW, who said he learned a lot from Coward, was asked by Clark to give extra rehearsals.

23

Classes for Sight - Singing, etc.

Teacher: Mr. W. G. WHITTAKER, B. Mus.

Joint Registrars:
Messrs. F. W. Purser, John Allinson, Junr., and J. T. T. Brunskill.

The Committee begs to announce that they have opened classes for the study of **Sight - Singing, Voice Production, etc.**, under

Mr. W. G. WHITTAKER, B. Mus.,

who, as Instructor of Music at the Armstrong College, Newcastle-upon-Tyne Pupil Teachers' Centre, etc., has had great experience in training large classes in musical knowledge.

The Classes are held at the Temperance Institute, Westgate Road, Newcastle, each Monday Evening, and there will be two courses of twelve lessons each during the season.

Fee for each Course, Five Shillings.

Plate 28: Advertisement for Sight-Singing Classes. This notice appeared in the programme of Coward's performance of Brahms' *German Requiem* in November 1906. By 1913 WGW had become official assistant conductor of the CU.

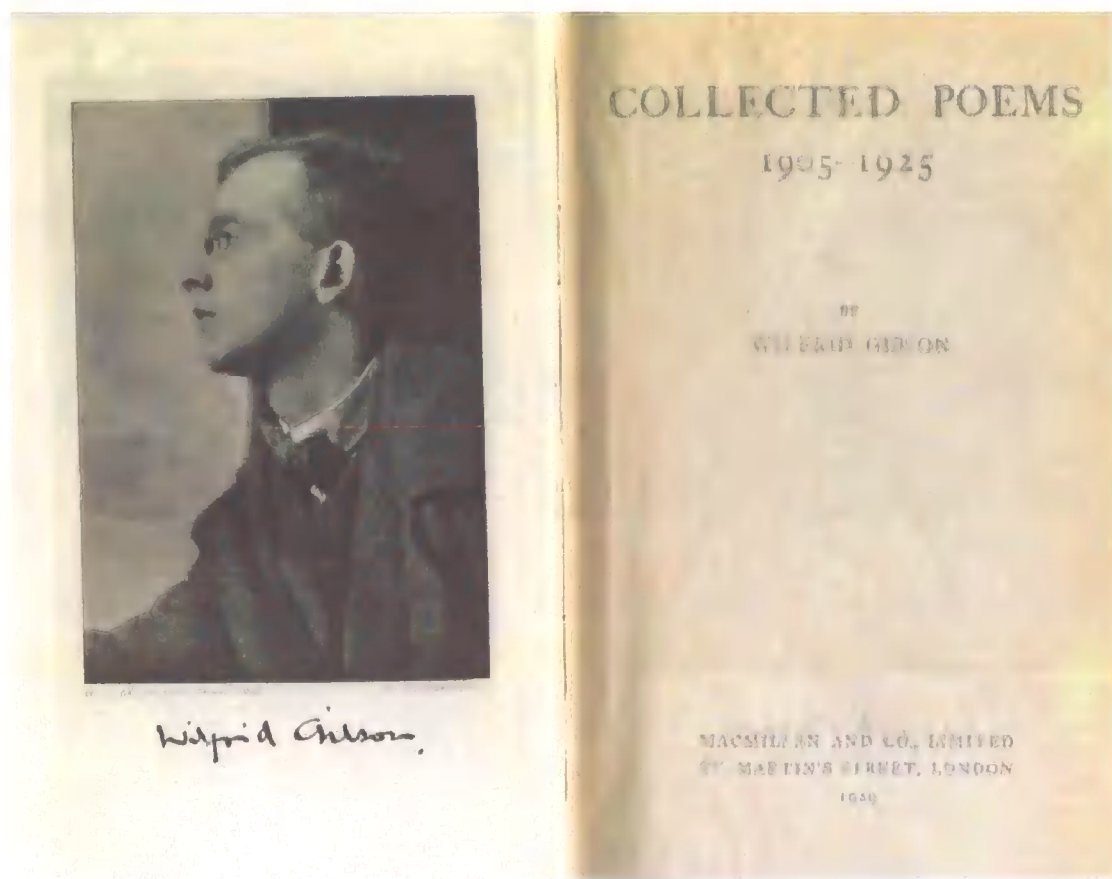


Plate 29: *Collected Poems* by Wilfrid Wilson Gibson- the Georgian poet whom WGW met through Edgar Bainton, a lively new friend who arrived directly from the RCM to teach at Newcastle Conservatoire in 1901. WGW was extremely sympathetic to Gibson's poetry, later composing many settings of his verse.



Plate 30: Elgar and Bantock at Birmingham. Both conducted their works at the Newcastle Festival in 1909.



Plate 31: Percy Alfred Scholes who stayed with WGW during the 1909 'Elgar Festival' in Newcastle (organised, to a large extent, by J B Clark). The two became life-long friends.



Plate 41: Herbert Thompson- Music critic of the Yorkshire Post (another Festival guest at WGW's home and later a loyal friend).



Plate 42: Rutland Boughton, another vegetarian guest of WGW's at the festival. The two always remained in contact.



Plate 43: Henry Hadow, Principal of Armstrong College from 1909, with his sister, Grace. Hadow, who later became extremely influential in the field of education, took a great interest in WGW's Choral Society, accompanying some of his own songs at the March concert of the Society in 1910.



Plate 44: Sir Charles Santley, the distinguished operatic baritone, trained in Milan in 1855 and continued his long and successful career until his retirement in 1907 when he was knighted. WGW took lessons from him in London shortly after this date and found his voice increased hugely in tone.

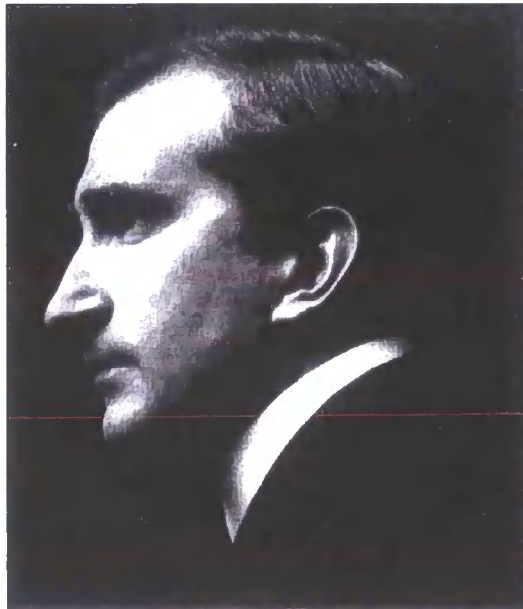


Plate 45: Frederic Austin, WGW's singing teacher from 1911, who sang the solo baritone part in the first of six English performances of Delius's *Sea Drift*, the first being with Henry Wood in October 1908 at the Sheffield Festival, his excellent rendition of the very difficult part leading to the gradual acceptance of Delius's masterpiece in England. Austin was instrumental in the publication of WGW's folk-song arrangements and tried to persuade WGW to become a professional operatic singer.



Plate 46: Holst and Balfour Gardiner in Gardiner's orchard at Ashhampstead. Gardiner organised the publication of four of WGW's *North Country Folk Tunes* by Stainer & Bell.



Plate 47: Charles Kennedy Scott, conductor of the Oriana Choir. WGW's London conducting debut occurred at one of Scott's concerts on 9 March 1914. Afterwards WGW dined with Holst, Gardiner, Grainger, Boughton and others at Pagani's.



Plate 48: Volunteer recruits for Scottish and Irish battalions are sworn in at the Newcastle Corn Exchange by William Bramble JP in 1914. From the *North Mail*, Thursday 12 November 1914.



Plate 49: The hall of the Central Newcastle High School- first home of the Newcastle Bach Choir.



Francis C. Tooke.

Plate 50: Miss Francis Tooke, Headmistress of Rutherford College Girls' School from 1908.



Plate 51: Henry Walford Davies, at forty-five too old for military service began a lecturing career following three lectures to the Royal Institution in 1913 and frequently lectured at NLPS. WGW often conducted his work and rehearsed the CU when Davies conducted his *Song of St Francis* in 1913. Many years later he was WGW's principal referee for his Glasgow appointment.



Plate 52: Holst at Thaxted in 1916. Both Holst and WGW hoped that their many musical activities served as war work.



Plate 53: Miss Ursula Greville, wife of Kenneth Curwen and new editor of *The Sackbut*. In May 1918 she sang WGW's 'Dream Song' and 'Ship of Rio' at an Elkin and Curwen promotional concert in Newcastle. In 1923 WGW dedicated his unpublished 'To the Beloved' for soprano and small orchestra, to her.



Plate 54: St Nicholas's Cathedral, Newcastle upon Tyne. On his appointment as organist in 1919, William Ellis invited WGW and the Bach Choir to give regular Cantata recitals from the Cathedral.



Plate 55: Organisers of the North of England Musical Tournament., June 1919. Back row: Alfred Wall, H Yeaman Dodds, Edgar Bainton, fron row: William Ellis, George Dodds, and WGW.



Plate 56: Harriet Cohen. The young concert pianist whom WGW met at a Bournemouth concert in spring 1921. Cohen afterwards regularly played for Bach Choir concerts.

Dear Whittaker

I was too overwhelmed by the singing of your Bach Choir to thank ~~you~~ them properly so I write to ask you to do so for me.

I did not know before that so small a body of voices could produce such a wonderful volume of tone. But this ~~was~~ is only one of their many virtues. Even more important is their clearness of diction and beautiful quality. But my greatest delight was in their flexibility which rivalled that of a first rate orchestra - I know no other body of singers who equal them in this.

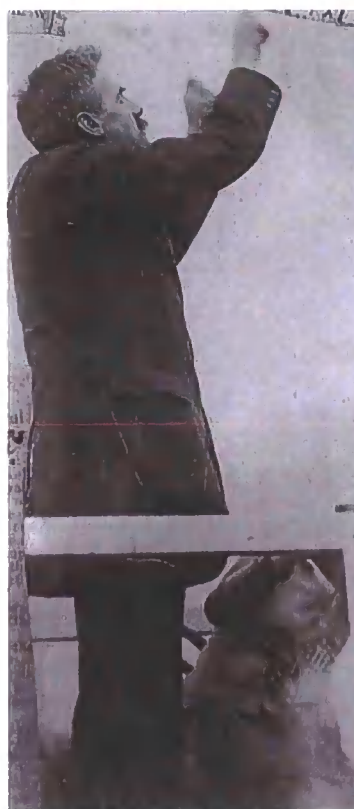
Accept my warmest congratulations and thanks and ask them to do the same.

Yr Ever
Gustav Holst

Plate 57: Letter from Holst to WGW, written after the Bach Choir performance of Holst's *Hymn of Jesus*, Newcastle, 5 March 1921.



Plate 58: Holst's second visit to Newcastle in 1922 for the Musical Festival in St James's Park. The photographs are from John Whittaker's scrapbook.



Plates 58 & 59: Snapshots of WGW conducting at the 1922 Peace Music Festival at St James's Park. Mary Whittaker holds the music copy in the strong wind.



Plate 60: Holst's friend, pupil, and amanuensis, Jane Joseph, who carried out all the organisation of the Bach Choir London visit of 1922.



Plate 61: The Bach Choir and relatives at the Central Station, Newcastle in 1922, preparing to leave for London, for a three-day festival, at the invitation of Holst and Vaughan Williams. WGW had already left for London.



Plate 62: Mrs Violet Gordon Woodhouse who played with the Bach Choir on 23 February 1922 at the Aeolian Hall.



Plate 63: WGW and the Newcastle Bach Choir at the Aeolian Hall in 1922.



Plates 64 & 65: WGW conducting the Bach Choir during the annual choir outing to Whitfield Hall, Northumberland, a tradition begun in 1922. WGW left his New Deanham cottage in 1918 and now rented a cottage near Whitfield, at Boghead, near Whitfield (probably through contacts established at Newcastle Symphony Orchestra, which he now rehearsed). Below: a view of the hall.





Plates 66, 67, 68: WGW's photographs of a walking tour with Holst and Vaughan Williams in Hereford, September 1922, following the Three Choirs Festival.



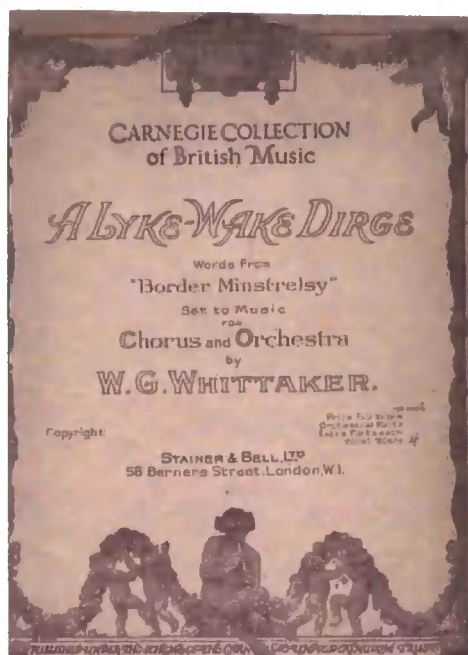
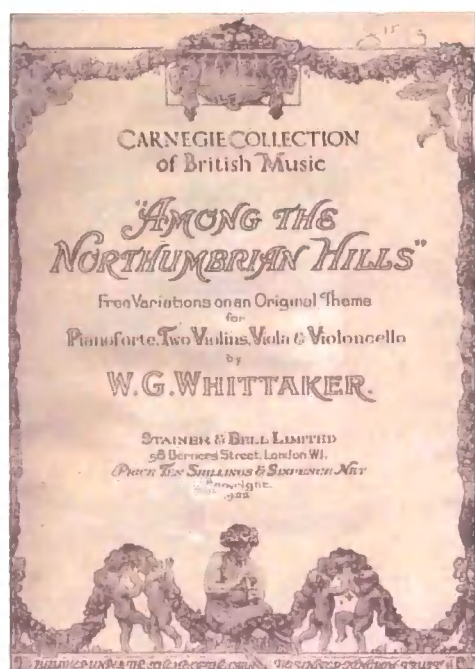


Plate 69: WGW's *Among the Northumbrian Hills*, a quintet for piano and strings, published by Carnegie in 1922 and his *A Lyke-Wake Dirge* which won another award in 1924.



Plate 70: Hubert Foss- Manager of the new educational music department at OUP, with whom WGW worked as editor of *Oxford Choral Songs Series* from 1923.

The Oxford Choral Songs
General Editor *W. G. Whitaker*
OXFORD UNIVERSITY PRESS, AMEN HOUSE, LONDON

No. 1
Unison.

Price 3d

Ring out, Wild Bells

TENNENSON EDGAR L. BAINTON

Allegro maestoso

Key: D_4 $\frac{4}{4}$ *mf* *f* *dim.* *f* *dim.*

VOICE
Ring out, wild bells, to the wild sky, The fly - ing
cloud, the frost - y light; The year is dy - ing in the

PIANO
sing out, wild bells, and tri - um
phal, and

3 Beats. *p* *mf* *poco rit.*

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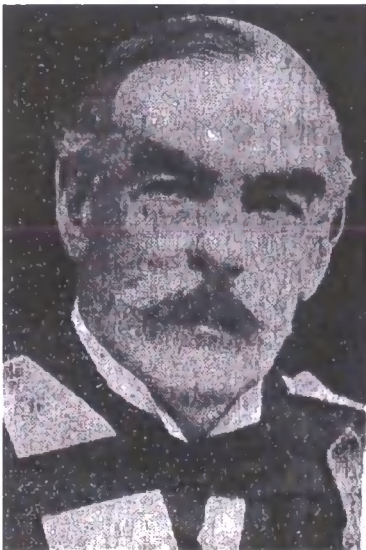
Plate 71: The first song in the new Oxford Choral Songs Series, 'Ring out, Wild Bells' by Edgar Bainton.



Plate 72: Louise B Dyer, WGW's hostess for several weeks in Australia. She was secretary of Melbourne British Music Society and soon was to open her L'Oiseau-Lyre publishing company in Paris, producing high-quality editions of early music.



Plate 73: John Shaw Neilson, the Australian 'bush poet', whose work inspired WGW to write songs during his Associated Board examining tour.



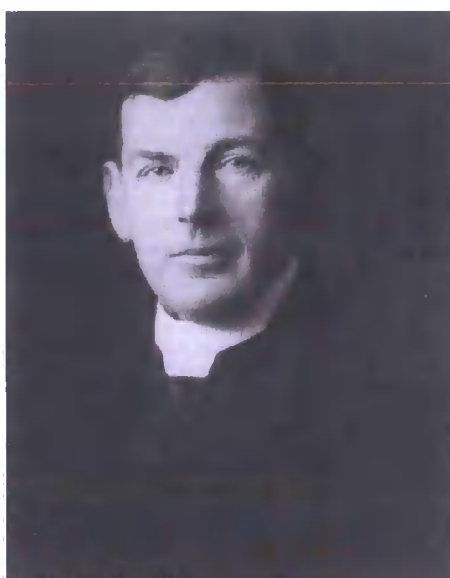
Plates 74 & 75: Left, Dr Percy Corder, a member of Council of Armstrong College, donated wood wind and brass instruments for the new Armstrong College Orchestra in 1919. He and his father Walter, a chemical manufacturer were very interested in culture and staunch supporters of the Bach Choir. Right, W Deans Forster, financial secretary, with Herbert Winter for the Bach Choir. All three men saved the Bach Choir from bankruptcy in 1924.



Plate 76: Ernest J Potts, WGW's old friend and closest colleague who sang WGW's folk-songs as he wished them to be sung. Soloist with Armstrong College Choral Society and the Bach Choir, and later a singing teacher at the Scottish Academy.



Plate 77: Harold Samuel, a distinguished interpreter of Bach's keyboard works on the piano. He was a friend of Harriet Cohen and played with the Bach Choir in March 1924, volunteering to play the *Goldberg Variations* to Armstrong College students, before the concert.



Plates 78 & 79: Left, St Nicholas's Cathedral, Newcastle. Right, Canon Edmund Fellowes, editor of the *Carnegie Church Music Series*, who had recently re-discovered Byrd's Great Service, WGW giving it a first performance for three hundred years at St Nicholas's Cathedral, Newcastle on 31 May 1924.



Plate 81: WGW's parents on the occasion of their Golden Wedding on 2 July 1924. WGW, adjudicating at a festival, was unable to attend their celebration.



Plate 82: Edward Dent who lectured to Newcastle BMS in 1926, having just accepted the Cambridge Professorship of Music. Dent and WGW were both fifty in July that year and the former recommended that WGW learn Italian and travel alone to Italy for his birthday. Dent was President of the ISCM from its foundation in 1923 until 1937.



Plate 83: WGW and members of the Bach Choir in April 1927, pleased with the news of their forthcoming trip to Frankfurt.



Plate 84: A contemporary view of the Opera House in Frankfurt where the ISCM festival was held and the Bach Choir sang WGW's *Psalm CXXXIX*



Plates 85 & 86: Left, WGW and male singers. in Frankfurt. Willie James, centre front, E T Stewart, middle row far right, Herbert Winter, accountant to the Choir, centre left. Right, WGW with his daughter, Clarrie (right) who joined the tour as a translator.



Plate 87: Cartoon by E T Stewart, published by W Large, of a Bach Choir recording session at the Parlophone Company Studio in London, after members returned from Germany.



Plate 88: Presentation party as WGW leaves Armstrong College, December 1929. From left to right: Patrick Hadley (for a short time WGW's successor), Mr John Whittaker, WGW, Mrs Jenny Whittaker, J W Bullerwell, Mrs Clara Whittaker.



Plate 89: WGW at the Lausanne Music Education Conference, 1931.



Plate 90: The Scottish Academy of Music (Formerly the Glasgow Athenaeum School of Music) in 1934. WGW took up his joint position as Gardiner Professor of Music and Principal of the Academy in December 1929.



Plate 91: Entrance hall, Scottish Academy of Music.



Plate 100: The Stevenson Hall, Scottish Academy of Music.

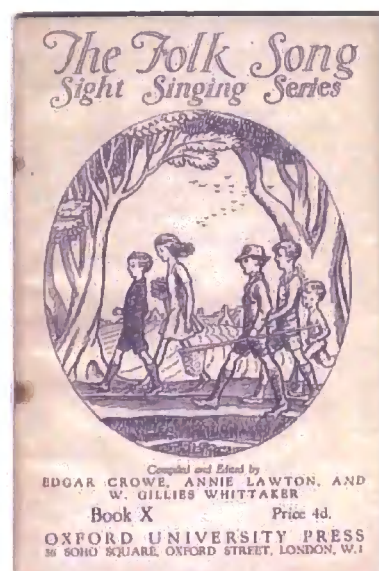
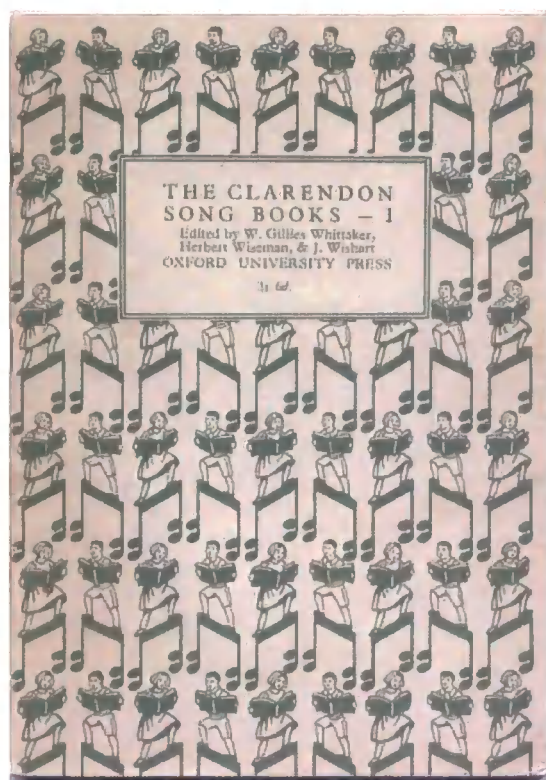


Plate 101: Left: Book I of Whittaker, Wiseman, and Wishart's *Clarendon Song Books Series*. Right, *The Folk Song Sight Singing Series*, largely produced by Annie Lawton.

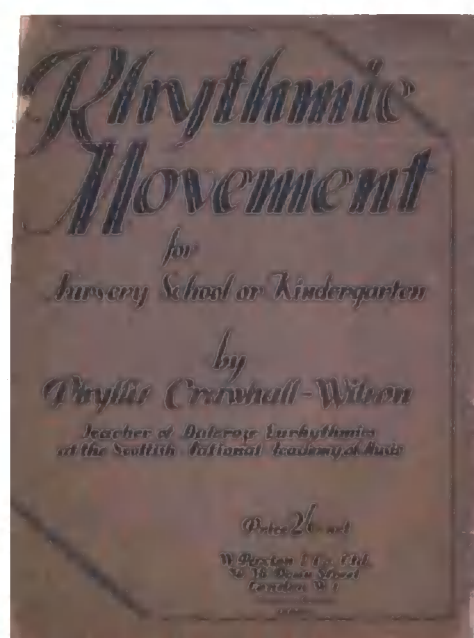


Plate 102: 'Rhythmic Movement' by Phyllis Crawhall-Wilson, a teacher's book for Dalcroze Eurythmics: Cover and illustrations.



Plate 103: Left, C Sanford Terry who from 1924 collaborated with WGW, translating and advising for his Bach Cantata editions. After retiring from his professorship at Aberdeen Univeristy, Terry began research into early Scottish music, corresponding with WGW's friend Henry Farmer. Right, Henry G Farmer, an ex-bandsman, conductor at Glasgow Music Hall and early ethnomusicologist, with interests in Arabian Music and old Scottish Music. With WGW, he founded the Scottish Music Society in 1936, becoming Curator of the Musical Instrument Museum at the SNAM and establishing what later became the Whittaker Collection.



Plate 104: Opening of the new music room in the Mitchell Library, Glasgow. Sir Hugh Robertson (left), the Lady Provost and others, with WGW.



Plate 105: Gilbert Scott's University buildings at Glasgow.



Plate 106: WGW's home in Glasgow, rooms at 60 Cleveden Drive, a short walk from the University Music Department.



Plate 107: A Bavin piano group teaching class at the Academy.

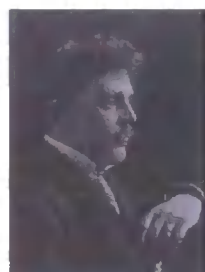


Plate 108: Philip Halstead, Leipzig-trained principal teacher of pianoforte at the Academy and soon WGW's close friend.



Plate 109: A party of Academy students in Germany in 1936 on a musical holiday, organised by Halstead. Anne Donnan is third from right.



Plate 110: WGW conducts the Concerto Class at the Academy.

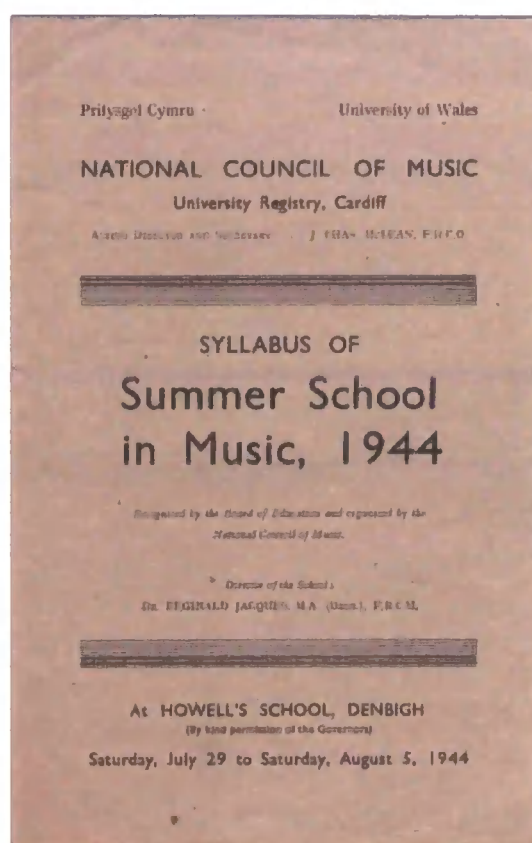
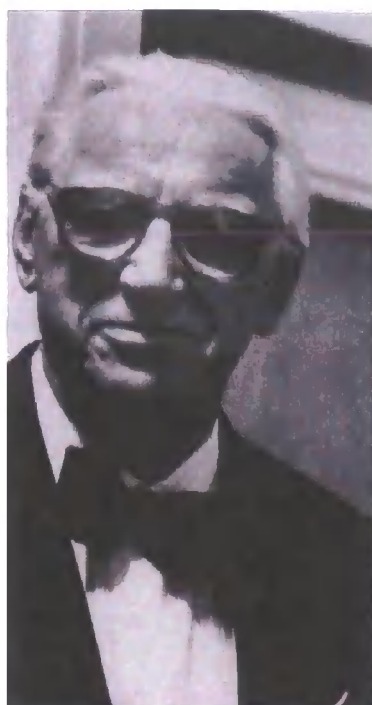


Plates 111 & 112: 'Opera Week' at the Academy, April 1931: Students rehearsing for a production of Gluck's *Orpheus*. Below: Shepherds and shepherdesses at the altar of Eurydice.

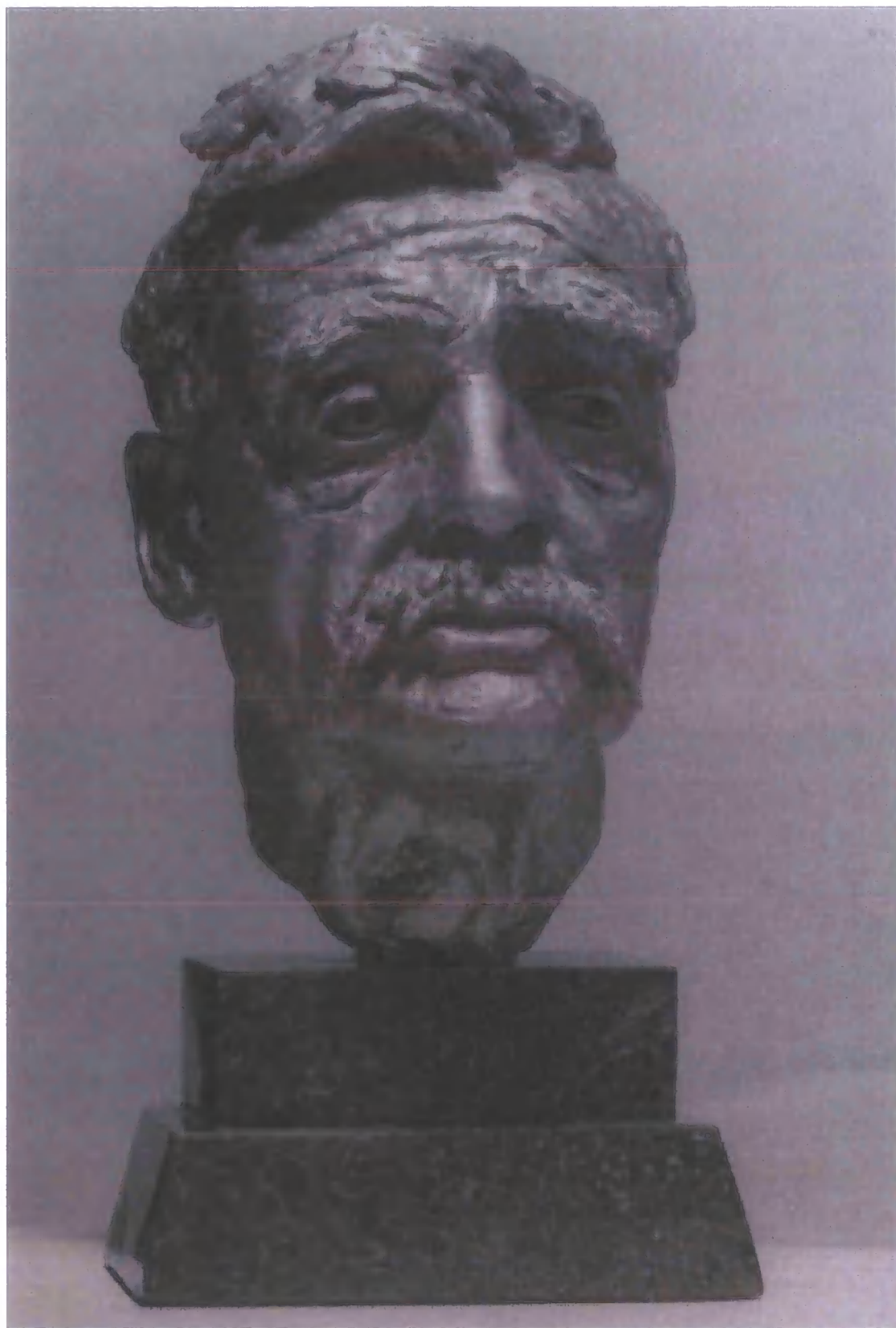




Plate 113: WGW adjudicating at a festival in Tavistock, Devon, during the war.



Plates 114 & 115: Left: Walter Legge, Liaison Officer to the Advisory Music Council of ENSA. WGW was Musical Advisor to Scottish Command. Right: WGW was to have attended the Summer School in Music at Denbigh (Howell's School) from 29 July – 5 August 1944, to lecture on Bach Cantatas, Keyboard Harmony and Singing but died at Orkney, 5 July 1944.



Jacob Epstein bronze of WGW, a gift from Edward Pollitzer, WGW's son-in law, to his wife Mary, 1942.

LIST OF MUSICAL COMPOSITIONS

North Country Folk-song Settings:

North Country Folk Tunes (words from: *Northumbrian Minstrelsy, A Collection of the ballads, melodies and small-pipe tunes of Northumbria*, first published in 1882 by the Society of Antiquaries of Newcastle-upon-Tyne), settings of folk tunes, arranged SATB, unaccompanied voices, pianoforte accompaniment for rehearsal only. Published in two groups, London: Stainer & Bell, 1913 and 1914 (First performances given by Armstrong College Choral Society and at Rutherford Girls' School and Central Newcastle High School, composer usually unacknowledged):

Published 1913

- I 'The Water of Tyne', Choral Library no. 105, ded. 'To my Wife'.
- II 'Elsie Marley', Choral Library no. 106, ded. 'To Mary'.
- III 'The Willow Tree (or Rue and Thyme)', S & B 1577, ded. 'To Principal Hadow'.
- IV 'Sir John Fenwick- A Small Pipes Tune' (SSAATTBB), S & B Choral Library no. 116, ded. 'To the Members of the Armstrong Choral Society'.

Published 1914:

- V 'Sair Fyrel'd Hanny', S & B Choral Library no. 1648, ded. 'To JWB' (John Bullerwell).
- VI 'Pelton (or Felton) Lonnin', S & B Choral Library no. 124, ded. 'To the Members of the Tynemouth & Whitley Bay Choral Union'.
- VII 'Dolli-a', S & B Choral Library no. 125, ded. 'To Clarrie'.
- VIII 'Bobby Shaftoe', S & B Choral Library no. 126, ded. 'To my Mother'.
- IX 'The Hexhamshire Lass'. S & B no. 138, ded. 'To my Father'.
- X 'Buy Broom Buzzems', S & B Choral Library no. 141, ded. 'To Professor Terry'.
- XI 'Bonny at Morn', S & B 1735, ded. 'To CFB' (Charles Bowes)
- XII 'Noble Squire Dacre', S & B Choral Library no. 139, ded. 'To the memory of G F Huntley' (organist: Newcastle Cathedral 1895-1918).

Published 1919

- XIII 'Ca' Hawkie through the water', S & B Choral Library no. 153, ded. 'Charles Kennedy Scott and the Oriana Madrigal Society', Newcastle on Tyne 1914, revised 1919.
- XIV 'O! The Oak and the Ash', S & B Choral Library no. 154. (for T & B), ded. 'To C. Kennedy Scott and the Oriana Madrigal Society'.

Composed 1918

'A Red, red Rose', trio of SSC and pianoforte, words, Robert Burns, New Deanham, 28-30 August 1918, unpublished, holograph, Whittaker Collection, Call no: MS Whittaker 23.

1919

Two Scottish folk-song settings, successfully entered in April 1919 for competition organised by Hugh Robertson, conductor of the Glasgow Orpheus Choir, involving the setting of five lyrics to five folk-songs. Result announced 25 May 1919, prize included publication of the works and performance by the choir:

- 'The Deil's Awa', setting for mixed voices, Scottish folk-song tune 'The Hemp Dresser', words by R Burns (Scots Musical Museum 1792 No. 399), ded. 'To George Dodds'.
- 'The Captain's Lady', setting for chorus of mixed voices, ded. 'To Hugh S Robertson and the Glasgow Orpheus Choir'.

Published 1921

North Country Ballads, Songs & Pipe-Tunes For Use in Home and Schools (London: Curwen Edition 6306), published in two parts, introductory note by Sir W H Hadow, ded. to 'Mark R Wright, late Professor of Education, Armstrong College, Newcastle-on-Tyne, at whose suggestion the collection was made'. Part I, 24 settings, Part II, 33 settings.

North Country Folk Songs for Schools, shorter edition of above, pub. Curwen, introductory note by Sir W H Hadow, edited and arranged by Whittaker 'due to the kind interest of Mr Maurice Jacobson' who, prior to his appointment as part-time reader and editor for Curwen from 1923, formed a committee of teachers in northern schools, chaired by George Dodds, to select 23 numbers from the larger edition and make suggestions to make the songs more accessible for school use.

Whittaker continually rearranged his folk songs for whatever groups of singers required them, as in 1922 he arranged 'Oh! I ha'e seen the roses blaw' from *North Country Folk Songs for Schools* for male voices TTBB with piano accompaniment, MS, Whittaker Collection, MS Whittaker 47.

Whittaker, assisted by Percy Turnbull, Arthur Milner, and Robert Peel, composed the music, based on north country folk songs, for the *Pageant of Northumbria*, held at the Theatre Royal, Newcastle, early June 1923 (a second performance being given in 1925).

'Quayside Cries', MS score of a medley of folk songs for men's chorus, TTBB, is in the Whittaker Collection, the date is given as 19 November 1923, WGW, obviously using the material from the Pageant to produce a concert piece. The medley was performed at an ACCS concert on 7 November, 1924 (at the same event, Adela Fachiri performed Bach's Violin Concerto in A minor). Unpublished, holograph in Whittaker Collection, Call no: MS Whittaker 22.

Miscellaneous Folk-song settings and other arrangements

Published 1928

Oxford Descant Series from the *Oxford Choral Songs* series, Descant and accompaniment by WGW, two songs per sheet:

'Silent, O Moyle', Irish folk-tune, words Moore, ODS nos. D1 & D2.

'How should I your true love know?', English folk-tune, words, Shakespeare.

'Kelvin Grove', Scottish folk-tune, words, Lyle, ODS nos. D3 & D4.

'Afton Water', Scottish folk-tune.

'Charlie is my darling', Scottish folk song, ODS: D5 & D6

'Yeo, Sir, from 'The Spoiled Child', Old English Song,

'All through the Night', Welsh folk-tune, words, Thomas Oliphant (altered), ODS nos D7 & D8.

Published 1929

Two Spring Carols:

'Now the Spring has come again', accomp. And descant for boys' voices, tune and Latin words from *Piae Cantiones*, 1582, words translated by Steuart Wilson, ODS nos. D15 & D16

'Flower Carol, accomp. and descant for boys voices, tune and Latin words from *Piae Cantiones*, translated by 'OBC', no descant in verse I, first three verses unaccompanied.

'The Fox's Conversation' (Agallamh an Mhaidrín Ruaidh,) Irish Gaelic folk-song from *Songs of the Irish Gaels* (Londubh and Chairn), published in two volumes (London: Carnegie Trust, 1927), kind permission of the editors: Máighréad ní Annagain and Seamus Clandillon, trans., Seamus Clandillon, OCS no. 1048.

'By the Banks of Lee' (Ar Bhruach na Laoi), Irish Gaelic folk-song setting, from *Songs of the Irish Gaels*, permission from the editors, OCS no. 1047.

'Phil the Fluter's Dancing' (Rinnce Philib an Cheoil)

Oxford Choral Songs

'At the Well', Dutch folk-tune, unison arrangement, trans. Albert Latham, OCS no. 1043.

'Gold and Amber' (Tuireadh), Gaelic folk-song, words J M Caie, OCS no. 1037.

The Clarendon Song Series

Clarendon Song Book IV (London: OUP, 1930), ed. Whittaker, Wiseman & Wishart.

'The Eagle's Whistle' (Fead an iolair), from *Songs of the Irish Gaels*, permission from the editors.

'The Dumb Wife Cured', old English song, ed. Whittaker.

Composed 1931

'The Christmas Log': a Yule-tide unison song with pianoforte accompaniment, arranged by Whittaker, Paris, Christmas Eve 1931, holograph, Whittaker Collection, Call no: MS Whittaker 42.

Published 1932

'The Farmer's Daughter', Gloucester folk-song, Clarendon Folk Song Series (Clarendon Song Book IIa), ed. Whittaker

Published 1933

'By the Gate', Russian Folk Song (Oxford Folk-song Series[OFS]), English trans. M D Calvocoressi, arr. unaccomp. mixed choir.

Published 1938

'Gan to the laye wi' me, Northumbrian folk-song arr. for three-part unaccomp. female chorus, MS, Whittaker Collection, holograph, Call no: MS Whittaker 44.

'King Arthur's servants', Northumbrian folk-song arr. for three-part unaccomp. female chorus, SMzA, with piano accomp., Call no. MS Whittaker 32.

'Lavender's blue', Northumbrian folk-song arr. for three-part unaccompanied female chorus SMzA, with piano accomp., MS, Whittaker Collection, holograph Call no. MS Whittaker 46.

'The Bonny Pit Laddie', voice and piano, 19-?, holograph, presumed to be Whittaker's, Call no: MS Whittaker 8

Unison Songs:

1910

'Kipling's Children's Song', words, Kipling from *Puck of Pook's Hill* (Garden City, New York: Doubleday, 1906), by permission of the author, published London: OUP, 1923, ded. 'To Rutherford College Girls' School, with happiest memories', first used at speech day at the school in 1910.

1918

'Buttercups and Daisies', unison song, ded. 'To AL' (Annie Lawton), words, Mary Howitt, published London: Edward Arnold, 1918, *Singing Class Music-Edward Arnold's Series*, No. 16, ed. Dunhill.

1926

'Michael's Song', unison song, words W W Gibson from *I heard a Sailor*, ded. 'To Atkinson Road Secondary School' (one of the schools where Annie Lawton taught singing), composed Naples, August 1926, published in *Oxford Choral Songs*, No. 1001.

1928

'Ring out, Ye Crystal Spheres', unison song for massed singing, words John Milton, composed February 1928, Newcastle-on-Tyne, published in *Oxford Choral Songs*, No. 97, 1928.

'Blawear', words W W Gibson, unison song, composed 3 September 1928, ded. 'To Mary Jackson' (May Jackson, Ena Ross and George Danskin were solo pianists in Bach's Concerto in D for three pianos at an AC concert in March 1925), published *Oxford Choral Songs* 1929.

1929

'A girl sings', words by W W Gibson from *The Golden Room*, unison song, dedicated 'To Miss Doris Dawkins', composed at Lenzkirch, 29 July 1929, published *Oxford Choral Songs* No. 1074.

1930

Always a catch', unison song for boys with piano accompaniment, words W W Gibson from *The Golden Room*, holograph, Whittaker Collection, Call no: MS Whittaker 39.

Original Solo Songs:

1917

'Song of the river God', words Fletcher, song for Mezzo Soprano and Pianoforte, New Deanham, August 1917, unpublished in Whittaker Collection, Call no. MS Whittaker 2/1-2.

1918

'Dream Song', medium voice and piano, words, Walter de la Mare from *Peacock Pie* (London: Constable & Co, 1913), Newcastle on Tyne April 1918, ded. 'To James B Clark, Esq', pub. J Curwen & Sons (Curwen no. 2138), 1921. Sung by Ursula Greville, Church Institute, Hood Street, Newcastle, May 1921.

'The Ship of Rio', song for medium voice and pianoforte, words, Walter de la Mare from *Peacock Pie* (London: Constable & Co, 1913), ded. 'To James B Clark, Esq', published by Curwen, 1921. Sung by Ursula Greville, accompanied by Percival Garratt, Newcastle, May 1921.

1919

Two Song Carols, words *Corn from Olde Fieldes* (John Lane, Bodley Head Ltd.), fifteenth century, published Winthrop Rogers Ltd, 1923, for contralto and pianoforte, composed Newcastle upon Tyne, Summer 1919:

'Nunc Gaudet Maria', Song Carol

'Lullay, Lullay', Carol of the Virgin Mother

1923

'By a Bierside', voice and piano, words, John Masefield, composed Kinnoull, 6-9 September 1923, pub. As 'The Chief Centurions', ded. 'To Ernest Potts', pub. OUP, 1924.

'Two Lyrics from the Chinese', translated by Helen Waddell (Boston and New York: Houghton Mifflin Company, 1913), for low or medium voice and piano, ded. 'To Mrs Dalziel' [of Perthshire Musical Competition Festival Association], composed 3-4 July 1923, just after leaving Colombo, Ceylon, pub. OUP, 1925.

'Love's Coming', words by Shaw Neilson, song with pianoforte accompaniment, composed Kinnoull, 10 September, 1923, MS autograph, Whittaker Collection, Call no, MS Whittaker 182/4.

'Bog Love', words Shane Leslie, solo song, ded. 'To Percival Driver', composed Kinnoull, 23 September 1923, pub. OUP 1925.

I 'Stay in Town', words Julian Antecessor, trans. H Wellesly in anthology of poems from the Greek, ded 'To Kathleen' (probably Kathleen MacMahon), pub. OUP, 1925.

II 'Spring', words, Robert Bridges, composed and published with the above as a pair in same copy.

'Surely God was a lover', words, Shaw Neilson, for tenor voice & pianoforte, composed 1923, unpublished, holograph, signed, Call no: MS Whittaker 1/1-2.

'The Hour of Parting', words, Shaw Neilson, for voice and piano, Ballarat-Bendigo, October 1923, unpublished, Whittaker Collection, holograph, Call no: MS Whittaker 3/1-2.

'Break of Day', words Shaw Neilson, voice and piano, Ballarat-Bendigo, 4-12 November 1923, unpublished, Whittaker Collection, holograph, Call number: MS Whittaker 3/1-2.

'Dark Eyes', words Shaw Neilson, voice & piano, Australia, 12-25 November 1923, Call number: MS Whittaker 5.

'To the Beloved', words Marjory Agrell (Ursula Greville), for soprano and small orchestra, flute, cor anglais, clarinet in A, bassoon, trumpet in F, two horns in F, tympani and strings, composed Ballarat, 16-18 October 1923, scored in Scotland July, August, 1924, unpublished, holograph, Call number; MS Whittaker 15.

1924

Four Songs of the Northern Roads, words, Wilfrid Wilson Gibson from *Whin* (MacMillan), ded. 'To Diana Audrey':

1 'The Empty Purse', 30 July 1924, Loch Linnhe

2 'Scatterpenny', 30 July 1924, Ballachulish

3 'Song of a Lass, O', 30 July 1924, Ballachulish

4 'The Crowder', 3 October 1923, St. Arnaud, South Yarra, Victoria,
pub. OUP, 1928.

'Nocturne', for soprano, baritone, violin and pianoforte (no surviving score known), from account of concert for The National Union of Organists' Associations, Newcastle Congress on 1-4 September 1924, given at Lord Mayor's Civic Reception in the Laing Art Gallery on Tuesday evening, reception following afternoon organ recital by Preston at St George's, Jesmond. [Account by W A Roberts, 'The National Union of Organists' Associations', *Musical Times*, Vol. 65, No 980 (October 1 1924), 927.]

1925

'The Busy Dormouse', voice and piano, Harrogate, 7 July 1925, unpublished, Whittaker Collection, Call number: MS Whittaker 9.

1927

'Run, little rivulet, run!', words, Lucy Larcom, song for voice and piano, Boghead, 21-22 June, 1927, unpublished, Whittaker Collection, Call Number: MS Whittaker 37.

1928

Memories of the Northern Moorlands, four songs for voice and piano, words W W Gibson from *Whin* (MacMillan), Moriah, August-September 1928.

I 'Tarras Water'

II 'Fallowfield Fell'

III 'Cruel and Bright'

IV 'Curlew Calling'

'Oh What saw you?', W W Gibson from *Whin* (MacMillan), voice and piano, 3 September 1928, Moriah.

'Sally Black to Geordie Green', words W W Gibson from *I heard a sailor* (MacMillan, 1925), voice and pianoforte (probably composed around 1928-29 as other Whittaker settings from this publication date from this time), holograph, Call no: MS Whittaker 12.

1929

'To Music', words W W Gibson from *The Golden Room*, voice and pianoforte, Lenzkirch, 24 July 1929, holograph, Call no: MS Whittaker 14.

'To what Strange Sea', words W W Gibson from *The Golden Room*, Lenzkirch, 23 July 1929, holograph, Call no: MS Whittaker 13.

Original Part-songs and Smaller Choral settings:

1917

'Cake and Sack', words Walter de la Mare, from *Peacock Pie* (London: Constable & Co, 1913), composed 1917 for vocal quartet and pianoforte, unpublished, holograph, Whittaker Collection, Call No: MS Whittaker 20. [Also arranged as a two-part song for equal voices and pianoforte.]

'Old King Caraway', the same song as above, arranged as a two part song, for two part treble voices and piano, published in 1919 in *Singing Class Music-Edward Arnold's Series*, ed. Dunhill, ded. 'Ethel Waddington' (Ethel and Lily Waddington performed Holst's music at their Blackheath concerts at Charlton Road Hall, near Dulwich, probably also performing WGW's arrangements.)

1918

'The Ship of Rio', words, Walter de la Mare, from *Peacock Pie* (London: Constable & Co, 1913), for vocal quartet or small choir and pianoforte, written as unison song, April 1918, arranged as above May 1918, holograph Whittaker Col., Call no: MS Whittaker 26

'The Song of Shadows', for two treble voices, words, Walter de la Mare, from *Peacock Pie*, ded. 'To Hilda' (probably Hilda Vincent, who with Ella Stelling was soloist in Purcell's *Dido and Aeneas* 22 February 1919), song first performed at Kinnoull, Melbourne by Viola Morris and Victoria Anderson, published in OUP's *Oxford Choral Song Series* in 1923.

'The Sun is up', choral, secular, unaccompanied song, to poem by Shaw Neilson, begun South Australia 20 November 1923, completed in Newcastle, unpublished, holograph, Whittaker Collection, Call no: MS Whittaker 27.

'The Song and the Bird', words Shaw Neilson, three part song, composed South Australia, 20-28 November, 1923, ded. 'To the Poet'. Published in *Oxford Choral Songs Series*, 1925.

Three Quatrains, to words by Charles Cotton, for two-part unaccompanied choir, published by OUP in *Oxford Choral Songs Series*, ded. 'To RVW':

I 'Morning Quatrains', North Pacific, 30 December 1923

II 'Noon Quatrains', North Atlantic, 18 January 1924.

III 'Evening Quatrains', North Pacific, 30 December 1923.

'Heather-Land', words W W Gibson, for male voice choir, ded. 'H Yeaman Dodds', composed South Pacific, 6-10 December 1923, published Bayley & Ferguson, 1924.

1928

'Outward Bound', words W W Gibson from *I heard a Sailor*, for chorus of men's voices TTBB, unaccompanied, ded. 'To C C Birchard', composed 25-26 August 1928, published USA, J Curwen & Sons Ltd., 1929.

1930

'The wind and the rain', words by W W Gibson from *The Golden Room*, two part song for boys with pianoforte, composed 1930, holograph, Whittaker Collection, Call no: MS Whittaker 41

'Jocelyn', words by W W Gibson from *The Golden Room*, two part song for boys with pianoforte, holograph, Whittaker Collection, MS Whittaker 32.

'Wattle and daub', words by W W Gibson from *The Golden Room*, three part song with piano accompaniment, ded. 'To Mrs Tweed', composed Agnetnedorf, 8 July 1930, published J B Cramer & Co., 1931.

1931

'The Sunne Rising', words John Donne, four part song, composed 13 August 1931, unpublished, holograph, Whittaker Collection, Call no: MS Whittaker 19.

'Out upon it', part song for unaccompanied male chorus, TTBB, to words by Sir John Suckling, unpublished, holograph, Whittaker Collection, Call no: MS Whittaker 40.

'I Saw the Curl'd Drops', words from Richard Crawshaw's *Hymn of the Nativity*, for three-part female voice choir and pianoforte, ded. 'To Miss Helen Anderton', composed Le Repos, 9-11 August 1931, published *Oxford Choral Songs* No. 547.

1935

Four Poems by Robert Bridges for three-part women's voices (SMzA) and pianoforte, unpublished, holograph, Whittaker Collection, Call no: MS Whittaker 34/1-4.

'Gay Robin is seen no more', words Robert Bridges from *The Shorter Poems of Robert Bridges* (Oxford: Clarendon Press, 1931), a unison song with pianoforte, composed Badabruk 17 July 1935, published in *Oxford Choral Songs Series*, No. 1108, dedicated to Fröken Gudrun Breian.

Undated Settings in Whittaker Manuscript Collection, Glasgow University Library:

'Country and City', words Thomas Campion, two-part song for equal voices, Call No. MS Whittaker 30

'In the Fields in Frost and Snows', words from D'Urfey's *Wit and Mirth* (1719), for mezzo soprano and alto, Call no: MS Whittaker 43.

'The Riding Light', words by W W Gibson from *The Golden Room*, for three part female choir and pianoforte, Call No: MS Whittaker 36.

'Parting' (Liebchen, ade), German folk song, arranged for equal voices in three parts with pianoforte accompaniment, holograph, Whittaker Collection, Call no: MS Whittaker 40.
 'Yarmouth Fair', English folk tune for unison voices with pianoforte, unpublished, Whittaker Collection, holograph, Call No: MS Whittaker 48.

Larger Part Songs and Choral Works:

1913

Chorale Ode- 'Laeta non sine Gaudio Carmen dulce sonantium', words by the Professor of Latin, one of three Latin odes composed for the Installation of the Duke of Northumberland as Chancellor of Durham University on 3 May 1913 (Professor Joseph Bridge and Professor J Wight Duff wrote the others).

1914

A Lyke Wake Dirge, words from *Border Minstrelsy* Vol II (of II), 357, set for chorus and orchestra (three instrumental combinations obtainable, full orchestra-strings, pianoforte, and timpani, and 2 pianofortes and piano), 'In Memory of the men of Armstrong College, Newcastle-upon-Tyne, who, in 1914-1918, gave infinitely more than 'hosen and shoon', more that 'meate or drinke', second dedication above title: 'To Mrs Louise B M Dyer', composed at Newcastle upon Tyne and New Deanham, 1914-1917., published 1924 by Stainer & Bell in their 'Carnegie Collection of British Music' having gained a Carnegie Award in 1924.

1916

'Shine Great Sun!', words Walt Whitman from 'Leaves of Grass' from *Sea Drift*, for SATB, unaccompanied chorus, composed around 1915-1916 for the Tynemouth Choir or Whittaker's new Bach Cantata Choir. Transcribed and performed, for Centenary Recording by the Hallé Choir, Conductor Maurice Handford.

1919

'Aye she kaimed her yellow hair', words Henry Johnston, for SSAATTBB, composed Newcastle upon Tyne, April 1919, 'For Edgar Bainton', published York: Banks, 1982 in *Eboracum Choral Series*, ECS 137, general ed. Francis Jackson.

1920

Music for *The Electra of Euripides*, trans. Gilbert Murray, written for Durham University Classical Association Meeting, April 14-16, performed at AC, the audience motoring from Durham for the performance.

Choruses from *The Choephoroi of Aeschylus* set for women's voices from 'The House of Atreus', pub. MacMillan, trans. E D A Morshead (famous as a translator, using archaic language and made great use of 'eye rhymes'), composed Summer and Autumn 1920 for Aberdeen University Classical Association, dedicated 'To R G Hatton', published by Curwen, 1922:

- I Procession of Electra and Libation-Bearers to the Tomb of Agamemnon
- II Lamentation and Prayer for the return of Orestes
- III Invocation at the tomb of Agamemnon
- IV Anticipation of Victory and Second Invocation of the spirit of Agamemnon
- V Prayer to Zeus
- VI Ode to Victory
- VII Final Ode

1923

The Coelestial Spheare, words William Habington, set to music for chorus and orchestra (2 flutes, with piccolo, oboe, cor anglais, 2 clarinets, 2 bassoons, contra bassoon (optional), 3 trumpets, 4 horns, 3 trombones, bass tuba, timpani (3), bass drum, Cymbals, gong, triangle and strings), , alternative accomps, strings, piano and optional tympani, or two pianos and optional tympani.
 composed Indian Ocean 10-20 July, South Pacific 6-15 December 1923, dedicated to 'Madam Katie MacMahon'. Published OUP, 1924.

1924

Psalm CXXXIX: version by Robert Bridges, set for unaccompanied mixed choir and semi-chorus, composed 21 July-6 September 1924, at the cottage, Boghead, ded. 'To Sir Hugh P Allen'. First performed by the London Bach Choir in Central Hall, conducted by Vaughan Williams, 31 March 1925. Published by OUP, 1925 (A German edition also published, trans Otto Schlapp, lecturer in dept. of German, Edinburgh University, with Latin words supplied by W L Renwick, Professor of English Language and Literature at Durham University, and W G Waddell.).

1928

'I said in the noontide of my days', setting of the writings of Hezekiah, King of Judah, when he had been sick and was recovered of his sickness (from Isaiah, version by Revd. R Bruce Taylor), Everyman Library T M Dent & Co, composed 24-27 September 1928, while sailing across the North Atlantic on returning from Cornell University, ded 'To E. Stanley Roper', pub. By Banks of York, in the *York Series of Anthems and Glees* in 1929 (WGW wrote 'rejected of the press' on the copy he sent Foss). Roper was editor of OUP's *Oxford Series of Modern Anthems* and had taken over as Principal of Trinity College of Music on the death of Joseph Bridge (Whittaker now became an examiner at the College).

1929

Ode 'Anxia Quisquis', to poem by J Wight Duff, for installation of the new Chancellor of Durham University, the Rt. Hon. John George Lambton, Earl of Durham, composed for male voice choir & orchestra, previously set by Joseph Bridge.

1930

'Chorus of Spirits', words from 'Prometheus' by Shelley, for unaccompanied mixed choir, composed Agnetendorf, 7 July 1930, ded. Herbert Wiseman, pub. Banks of York, *York Series of Anthems and Glees*, No. 1075, 1931

'Where neither moth nor rust', words W W Gibson from *I Heard a Sailor*, for SSAATTBB, composed Agnetendorf, 8 July 1930, ded. 'To Miss Mary Gunn' (Mrs Gunn was a friend of Vally Lasker), published MacMillan & Co, 1931, *York Series Anthems and Glees*, No. 1074.

1932

Requiem Aeternam, for SSAATTBB unaccompanied choir, written at Eisenach, July 1932, following Whittaker's mother's death in January 1932, pub. By Banks of York in the *Eboracum Choral Series*, gen. ed. Francis Jackson, edited by Paul Hindmarsh, and recorded at the time of the Centenary.

'A Festal Psalm', 'O Sing unto the lord a new song' (Psalm 98), composed Summer 1932 for male voice chorus and string orchestra with optional organ and timpani, ded. 'To all the workers of the Tynedale Musical Festival', published by OUP in 1932.

1936

'Southward Bound', poem by Henry W Nevinson (Messrs Allen & Unwin), for mixed chorus, strings and timpani, composed August, 1936, Bramshaw, holograph, Whittaker Collection, Call no: MS Whittaker 57.

Pianoforte Works:

1914

A Day in the Country, Pianoforte Suite for young people, six pieces, composed Newcastle on Tyne 1914, holograph, Whittaker Collection, Call no: MS Whittaker 64/1

1918

Three Mood Pictures, for piano (Winthrop Rogers, 1921) [possibly named after Holst's *Mood Pictures* which became *The Planet Suite*, first performed 1918], composed New Deanham August, September 1918

'Satyrs', ded. Walter Corder

'A Trill', ded. W Deans Forster

'A Lament', ded. A E Belmont

1923

Four Short Pieces (Forsyth brothers, 1924), composed Melbourne, September 1923, ded. 'To Lilla'.

'A Lazy Piece'

'A Jolly Tune'

'A Creepy Piece'

'Chopsticks'

Six Short Pieces for Pianoforte (London: Augener, 1924), composed Australia, July-August, 1923, ded. to Vally Lasker.

1925

Five Short Sketches without titles (Manchester: Forsyth brothers, 1926), composed Newcastle-upon-Tyne, 1-4 June 1925, ded. 'To Gwendo'.

1926

'By running water', for piano, Scarborough, 21-22 June, 1926, holograph, Whittaker Collection, Call no: MS Whittaker 62.

1930

Suite of Six Short Pieces without key signatures or octave stretches for the Pianoforte, composed Agnetendorf, 3 June 1930, holograph, Whittaker Collection, Call no. MS Whittaker 65.

A Short Suite (without octave stretches) for pianoforte, composed Agnetendorf, 12-14 August, 1930, holograph, Whittaker Collection, Call no: MS Whittaker 63.

1931

Thirty-Five Chorale Preludes by J. S. Bach, arranged and edited for pianoforte, in four books, with English and German Analytical notes (London: OUP, c1931).

1932

A Dance Suite for Piano Duet (without octaves or other large stretches) (York: Banks, 1980), composed Eisenach, 2-4 July 1932).

1 Allemande

2 Courante

3 Sarabande

4 Air (English folk tune with doubles)

1933

Concerto for Piano and Strings, unpublished but transcribed, composed at Bielsa, in the Pyrenees, summer 1933, completed during the holiday period, summer, 1934, Whittaker Collection, Call no: MS Whittaker 82/1-22.

1935

Wachet Auf, Ruft uns die Stimme (Sleepers Wake), J S Bach, arranged for two pianos by W G Whittaker (London: OUP, 1935) ded. 'For Ethel Bartlett and Rae Robertson, in intensest admiration'.

Four Pieces for Two Pianofortes (four hands), unpublished, composed 'At foot of Badabruk, 18-22 June 1935, holograph, Whittaker Collection, Call no: MS Whittaker 59.

Instrumental Works:

1918

Among the Northumbrian Hills: free variations on an Original Theme for Pianoforte, Two Violins, Viola and Violoncello, winner of Carnegie Award (London: Stainer & Bell, 1922), dedicated to Gustav Holst, composed at New Deanham and Newcastle upon Tyne, September- December 1918.

1923

Mood Pictures, written for piano August-September 1918, arranged for full orchestra July 1923, 'at Sea', and December 1923, holograph score, parts copied, Whittaker Collection, Call no: MS Whittaker 83.

1925

Oxford Orchestral Series, Whittaker appointed General Editor:

- Volumes I & II, 1925
- Volumes III & IV, 1927
- Volumes V & VI, 1927-1928
- Volume VII, 1933-1936
- Volume VIII, 1930
- Volume IX, 1928-1932
- Volume XII, 1936-1938
- Volume XIII, 1938-1943

Noble Squire Dacre, orchestral arrangement of No. 12 of *North Country Ballads, Songs & Pipe-Tunes*, arranged for OUP publication in the *Oxford Orchestral Series*, 1925.

1928

Sonatina for Violin and Pianoforte in G minor, composition begun in 1925, completed at Ithaca, Cornell, in 1928. Originally in Scottish Music Archive, in Whittaker Collection from 1980, transcribed for performance, Call no: 66.

Suite for Flute and Piano, in four movements (Rhapsody, Pastoral Dance, Air in the Olden Style, Scherzo). Composed at Ithaca, July and August 1928, probably for Whittaker's friend Cuthbert Morton Girdlestone, Professor of Modern languages at Armstrong College.

1929

Phantasie Quartet, a quartet in one movement, Adagio espressivo-Allegro appassionata- Adagio espressivo-Allegro molto, concluding with 'combat de la mort et de la vie'. [Information from Programme Guide for Whittaker Centenary], composed at Rothenburg on the Tauber, 19-29 August 1929, following the Anglo-American Music Education Conference at Lausanne and after breaking his leg.

1930

Phantasie Trio, Chamber String Trio, Vn, Va, Vc of 13 minutes duration in one movement: Allegro, Andante semplice, Allegro moderato, Adagio solonelle.

Six Short pieces for violin and piano, in two books, composed Agnetendorf 12-15 July 1930, ded. 'To Miss Bessie Spence, pub. OUP 1931.

Book 1,

- I In folk-song style
- II Caprice
- III Reverie
- IV A short Passacaglia

Book 2

- V Grotesque Dance
- VI Figured Chorale

1931

Miniature Suite, Chamber Trio for flute, clarinet, and bassoon, Bourrée, Sarabande, Air Gigue, written Eisenach, 7-22 July 1931, unpublished, holograph Whittaker Collection, Call no: MS Whittaker 68a.

A Short Suite for oboe and pianoforte, composed Eisenach 15-19 June 1931, inscribed 'For Bernard Hague', unpublished, holograph Whittaker Collection, Call no: MS Whittaker 76

Wind Quintet for flute, oboe, clarinet, horn, bassoon, in four movements, composed Eisenach 7-22 July 1931. Performed by Student group and recorded at time of Centenary by the Amphion Wind Quintet. Call no: MS Whittaker 68a.

1932

Suite of North Country Folk-tunes I, Chamber Quintet for quartet and piano, for the 'Pulvermacher Piano Quintet', June 22-30, Eisenach.

- I. Newburn Lads, II Binnorie, III, The Northumberland bagpipes, IV The Water of Tyne, V The Holey Ha'penny, VI., The Black & the Gray. Originally deposited in Scottish Music Archive; transferred 1980 to Whittaker Collection.

Suite for Viola and Pianoforte

- I Almain
- II Corento-Rondo
- III Saraband with Double
- IV Graceful Dance
- V Slow Air
- VI Jig

Unpublished, Written, Agnetendorf, Summer, 1930. Re-written, Eisenach, summer, 1932.'

1933

Brass Band Music: Suite of North Country Folk Tunes II. Unperformed and unpublished. In 2008, the work was realised by Ray Farr of Durham University and performed in January at the Festival of Brass at the Royal Northern College of Music.

1934

Concerto for Piano and Strings, begun 1933 in Spain, completed, summer 1934. Performed at the Academy, unpublished.

Ballet: 'The Boy who didn't like Fairies', for flute, strings, pianoforte, and percussion, Findon, West Sussex, England. June, July 1934, unpublished. Reference code: GB 0247 MS Whittaker 78.

1939

Swedish Impressions, chamber sextet cor pianoforte, violin, flute, horn, bass oboe & bass clarinet, Emtervik 14-28 July 1939, unpublished. Call Number: MS Whittaker 81/1-7.

1940

Suite for Flute, Oboe and Piano, Chamber trio, 4-11 July 1940, Glasgow, unpublished. Call Number: MS Whittaker 74.

Four Short pieces for Flute, Oboe, Clarinet, Horn and Bassoon, unpublished. Call number MS Whittaker 75.

Rhapsody for Violin, Cor anglais & Pianoforte, 14-26 July 1940, Glasgow, unpublished. Call Number: MS Whittaker 77.

1941

Divertimento for Flute, Oboe, Clarinet, Bassoon, & Horn (in 6 movements), May 1941, Scotland, unpublished, holograph score MS parts. Call Number: MS Whittaker 68.

A miniature French overture for Flute, Oboe & Clarinet, 19-25 June 1941, Glasgow, unpublished. Holograph score and parts. Call Number: MS Whittaker 69.

Sonata for Cor anglais & Pianoforte, dedicated 'For my friend Dr Bernard Hague', holograph 1941. Call Number: MS Whittaker 73.

Suite for Bass oboe & Pianoforte, dedicated 'For my friend Dr Bernard Hague', holograph 1941. Call Number: MS Whittaker 72.

Educational and Songbooks:

1910

Graded Time Exercises for pianoforte students: Selected and adapted from standard works for practice in conjunction with the French time names, (London: Cuwen, 1910), Whittaker Collection.

The Clarendon Song Book Series (London, OUP), 1929-1935.

Clarendon Song Books I, & II ed W Gillies Whittaker, Herbert Wiseman, & J. Wishart., 1929.

Clarendon Song Books III, IV, & V & VI (ed. WGW, Wiseman, & Wishart), 1930.

Supplementary Books

Clarendon Song Book I A 1931.

Clarendon Song Book IIA 1932

Clarendon Song Book IIIA, 1932

The Boys' Book of Songs No I, 1931

The Boys' Book of Songs No II, 1931.

The Clarendon Song Books for Boys with Changing Voices, Book I & II, ed. W Norman Mellalieu, W G Whittaker and Herbert Wiseman, 1935.

The Sheffield Song Book (Selection from the series by G E Linfoot, Musical Advisor to the Sheffield Education Committee), 1934.

The Clarendon Classical Song Book I, ed. W G Whittaker, Herbert Wiseman, & J. Wishart, 1935.

1933-1945

Sixty Songs for Little Children, ed Whittaker, Wiseman and Wishart, new texts by Frances B Wood, advice from Jane McDermont, 1933.

A Second Sixty Songs for Little Children, 1945 (Posthumous publication).

WGW's arrangements within the Song Books:

In his Clarendon Song Books, Whittaker made a vast number of arrangements of Classical songs and folk-songs, which also contain many good contemporary original songs. Although I am unable to access all the books, it is clear that WGW did the largest share of the work, while Wishart does not appear to have contributed.

1929

Book I: Wiseman edited 6 songs

WGW, 16

Wishart translated 4.

Book II Wiseman 6

WGW, 12

Wishart, none

1930

Book III, Wiseman, 2

WGW, 9

Wishart, none.

Book IV, Wiseman, 2

WGW, 9

Wishart, 0

Book V, Wiseman, 1

WGW, 9

Wishart 0

1931

Boys' Book of Songs No I

Wiseman, 3

WGW, 12

Wishart, 0

1932

Book IIa

Wiseman, 6

WGW, 10

Wishart, 0

1933

Sixty Songs for Little Children

Wiseman, 34

WGW, 24

1945 (published posthumously)

A Second Sixty Songs for Little Children

WGW contributed 6 arrangements and one original song

Book I, WGW arranged nursery rhymes, folk-songs from Chappell's *Popular Music of the Olden Time* and the collection *Pills to Purge Melancholy*. Gaelic and French folk-tunes translated by Latham and J M Caie, and classical songs by Brahms, Mahler and Cornelius. Original songs by Harry Farjeon and C V Stanford were included.

Book II

Songs by Thomas Campion, arr Philip Wilson and Peter Warlock, original songs by Percy Judd, Frank Bridge, and Edgar Bainton. Classical arrangements by WGW included songs by Handel (with a Clifford Bax translation), Bach (text by C S Terry), Mozart, Brahms, and Schubert.

Book III

Arrangements by Philip Wilson and Peter Warlock, E T Davies, original songs by Gordon Slater and Norman Demuth. WGW set English folk-songs, Gaelic folk-songs, songs by Gluck, Mozart, Arne, and Schubert.

Book IV

WGW has made several arrangements to words from *Songs of the Irish Gaels*, Hannegan and Clandillon (London: OUP), Carnegie Trust edition, and of songs by Arne, Mozart and Schumann.

Book V

Welsh folk-song arrangements by E T Davies, original songs by Stanford, Vaughan Williams and Harvey Grace. WGW supplied arrangements by Handel, Mozart, Schumann, Purcell, Gluck, and Schubert., and the usual folk-song arrangements.

The Boy's Book of Songs No 1

Edited songs by E Stanley Roper, original songs by Robin Milford and Norman Demuth. WGW supplied some folk-songs with descants, using Gaelic-Irish collections and classical arrangements by Purcell, Bach, Henry Carey, Mozart, and Schubert.

Book IIa

Original songs by Harry Brook, Colin Taylor, and Maynard Grover. His own classical arrangements included songs by Brahms, Bach, Arne, Schubert, and his own Gibson song 'Blawearry'.

Sixty Songs for Little Children (perhaps a competitor for Percy Buck's 'The Oxford Nursery Song Book (London: OUP, 1933).

Arrangements of Polish, German, Swabian, Spanish, British, and Welsh folk-songs, with suitable nursery words, supplied by Frances Wood.

A Second Sixty Songs for Little Children

WGW arrangements of a folk-songs from Derbyshire and songs by Mozart, Thomas Ravenscroft, and George Darley.

The Oxford Choral Songs from the Old Masters series, published over many years, described in Chapter 5, arrangements by WGW of songs by Arne, Bach, Blow, Boyce, Brahms, Byrd, Cornelius, Lawes, Shield and others.

1931

Rounds and Canons, Oxford Choral Songs from the Old Masters, ed. Whittaker, English texts by Latham.

Rounds and Canons by Mozart, six sets and complete edition.

Rounds and Canons by Schubert, two sets and 3-part canon with coda.

Rounds and Canons by Beethoven, fifth set and complete edition.

1933

The Folk Song Sight-singing Series (London: OUP, 1930), compiled by Whittaker, Edgar Crowe, and Annie Lawton.

Eleven books: containing over 1100 folk tunes. Vols. 1, 2, 5-12, 20d each, Vols. 3 & 4, 14d each..

Five Bach Chorale arrangements by WGW with words translated by C S Terry, published in *The Church Anthem Book* (London: OUP, 1933), ed. Sir Walford Davies and Henry G Ley, Musical Advisers Dr W Green house Allt, Edinburgh and Herbert Wiseman.

1937

The Oxford Graduated Round Book, selected and arr. by W Gillies Whittaker (London: OUP, 1937).

Choral arrangements:

Arrangements of many of Bach's Cantatas published by OUP, from 1924, English words by C Sanford Terry, including:

- 'Sing we the Birth', Church Cantata No. 122, 'Das Neugebor'ne Kindelein', pub. 1924.
'Jesu Joy and Treasure, Motet 'Jesu, Meine Freude', pub. 1925.
'Behold, we go up to Jerusalem', Church Cantata No. 159, 'Sehet, Welch eine Liebe'm pub. 1925
'Lord Christ, we now Thy praises sing', Church Cantata no. 121, 'Christum Wir Sollen Loben Schon', pub. 1926.
'Lord enter not into wrath', Church Cantata No. 105, 1927.
'Now hath the grace and the strength' for double choir, Church Cantata No. 50, 'Nun ist das Heil und die Kraft', pub. 1927.
'See Now', Church Cantata No. 64, 'Sehet, Welch eine Liebe', 1927.
'The heavens shout', Church Cantata No. 31, 'Der Himmel Lacht', pub. 1927.
'What God doth, surely that is right', Church Cantata No. 98, 'Was Gott thut, das ist wohlgethan', pub. 1927.
'King of Heaven be Thou welcome', Church Cantata No 182, 'Himmelskonig sei willkommen', 1928.
'Why art cast down within me?', Church Cantata No. 107, 'Was willst du dich betruben', 1929.

'A Short Passion from St Matthew's Gospel', Bach.
Bach Secular Cantata, 'False love! Thou traitor perjured!', 'Amore Traditore'.

'Jesu, Joy of Man's Desiring' ('Jesu, drud ddifyrrwch dynion'), 'Wohl mir, dass ich Jesum habe', by Bach from Church Cantata No. 147: 'Herz und Mund und That und Leben', arr. and ed.. Sheet music arrangement, OUP, 1931.

Brahms, J, 'New Love-song Waltzes', Gipsy Songs, 'Zigueunerlieder' trans. A Latham, for voices and piano, OUP, 1931.
Gluck, 'Scenes from Orpheus', for female choirs, OUP.
Purcell, 'Dido and Aeneas', female choir, ed., 2-part edition, OUP.
Purcell, 'King Arthur and the Saxons' arranged, OUP.

Instrumental arrangements

The Oxford Orchestral Series, published by OUP from 1925 under WGW's editorship, described in detail in Chapter 5. Large number of arrangements including:

Handel, G F, 'Berenice, Regina d'Egitto', HWV 38, Overture.
Purcell, H, Chaconne in G Minor, arranged for string orchestra and piano, 1930.

Blow, Dr John, *Deux Sonates* pour deux violons, violoncello et piano, Transcrites et publiées par W Gillies Whittaker, coups d'Archet revises par Mary G Whittaker. (Paris: Editions de L'Oiseau-Lyre, 1933).

Purcell, H, ed. W G Whittaker, Twelve Sonatas of three parts (Paris: 12 Purcell Sonatas, (Paris: L'Oiseau-Lyre, 1937).

